

JANUARY 16, 1954

MOTION PICTURE HERALD

*" . . . To win our objectives
we must cohere into a
strong, united organization
of exhibitors . . . "*

—S. H. FABIAN in outlining a
program for exhibition's ills

REVIEWS (In Product Digest): IT SHOULD HAPPEN TO YOU, SHE COULDN'T SAY NO, THE BOY FROM OKLAHOMA, BOTH SIDES OF THE LAW, CRIME WAVE, THE GREATEST LOVE, THREE YOUNG TEXANS, THE SPICE OF LIFE

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M-G-M's BIG SHOW!
 Starring America's No. 1 favorites!
LUCILLE BALL
DESI ARNAZ
 IN
**"THE LONG,
 LONG TRAILER"**
 Gorgeous in COLOR!



**BOOK IT FOR
 WASHINGTON'S
 BIRTHDAY**
 and capitalize on
**\$1,000,000 worth
 of promotion!**



THE GREATEST HOLIDAY ATTRACTION IN YEARS!

NEVER BEFORE SUCH PROMOTION!

Perfect timing for Washington's Birthday!

By the utmost careful planning, every phase of the gigantic promotion of "THE LONG, LONG TRAILER" in magazines, newspapers, radio and TV and countless other outlets is TIMED TO SYNCHRONIZE WITH WASHINGTON'S BIRTHDAY BOOKINGS IN HUNDREDS OF THEATRES.

★

M-G-M MULTI-MILLION READERSHIP!

In its "Picture of the Month" Column alone more than 93 million people will see M-G-M's ad in top national magazines: *Woman's Home Companion*, *Collier's*, *Look*, *True Series*, *Good Housekeeping*, *McCall's*, *Redbook*, *Cosmopolitan*, *Parents'*, *American*, *Seventeen*. Many more millions will see M-G-M's ads in all fan magazines, plus smash teaser and display ads in newspapers.

FABULOUS AD CAMPAIGN ASSIST!

The New Moon Trailer Company, Mercury Cars and Youngstown Kitchens will each run full-page, 4-color ads in: *Modern Romances*, *Modern Screen*, *Screen Stories*. Additionally, The New Moon Trailer Company will run full page ads in 4-colors topped by great display for the picture in terrific-circulation Sunday supplements: *American Weekly*, *American Magazine*; also *Look*, *Woman's Day*, *Family Circle*, *American*, *Argosy*, *Redbook*, *True*, *Mechanics' Illustrated*, *Christian Herald*, *Popular Mechanics*, *Popular Science*, *Lifetime Living*. Also, The New Moon Company will schedule local advertising to be placed through dealers at time of playdates.

★

KEY CITY OPENING BALLYHOO!

Duplicates of the exact big New Moon trailer used in the picture will be available to spark the ballyhoo launching of the

(continued on next page)

(continued)

picture in all key-city openings. Local dealers will work with M-G-M field men and theatre Managers for widest exhibition publicity in area around key cities.

★

M-G-M STARLET TRAILER TOUR!

Two beautiful starlets will make national tours, each in an exact duplicate of the New Moon trailer. Each star will make newspaper, radio, TV and other promotional publicity appearances. A New Moon representative accompanies each trailer as MC and all field men have itinerary and special kit for planning glamorous promotion.

★

NEW MOON REPRESENTATIVES READY!

See press book for 3 full pages of names and addresses of New Moon trailer dealers. Contact the one in your locality for showmanship tie-up. Inquire about display accessories available for mutual profit.

★

CO-OPERATIVE AD LAYOUT!

Co-operative ad layout in press book shows how you can get your newspaper to solicit space from local New Moon dealers, Mercury car agencies and others.

★

PHILIP MORRIS GIANT PLANS!

Philip Morris, sponsors of the No. 1 TV program "I Love Lucy" starring Lucille Ball and Desi Arnaz will promote the M-G-M movie that stars these great favorites in an unprecedented campaign.

★

TV PLUGS "LONG, LONG TRAILER" REACH 50 MILLION WEEKLY!

During February and March there will be plugs for "THE LONG, LONG TRAILER" on the TV program "I Love Lucy" over CBS-TV reaching 50 million every week. Contact your Philip Morris man for local tie-ins and dates.

★

500 FIELD MEN READY!

Philip Morris representatives will work with you. Their names and addresses are in the press book. 500 field men and salesmen are ready for you!

CARDS BLANKET NATION!

Philip Morris have prepared tie-in window cards and posters in several sizes which they will plant by the thousands in tobacco stores, supermarkets, drug chains.

★

MERCURY DEALERS ACTIVE!

Mercury car dealers nationwide will cooperate in promotion for their car used in the picture. Contact local agency.

★

7-FOOT STANDEE!

Wait till you see the smash standee, 7-feet high, 4-feet wide in 6-colors! At N.S.S. Branches. It's a wow.

★

29 NATIONAL TIE-UPS!

A list of 29 national tie-ups of Desilu Manufacturers (featuring Lucille Ball and Desi Arnaz) is shown in the press book. A wealth of promotional possibilities in this.

★

USE THE PRESS BOOK!

The showman campaign book on "THE LONG, LONG TRAILER" is a treasure chest of tie-ups, complete plans easy to apply to any situation, sock advertising.

★

EVERYTHING SYNCHRONIZED FOR HOLIDAY BOOKINGS!

**Read These Trade Press Raves!
Then Call Your M-G-M Branch!**

"Funniest in a long time. Figures to equal box-office sensation 'Father of the Bride'." —*M. P. Daily*. "Big box-office. Exploitation natural." —*Variety*. "Sock entertainment." —*Film Daily*. "Excellent. A rare and wonderful thing. Will attract all customers." —*M. P. Herald*. "Shrewdly timed piece of casting. Top business. Happy customers. Saturated with merchandising opportunities." —*Boxoffice*. "Hilarious comedy. Record-breaking returns." —*Showmen's Trade Review*.

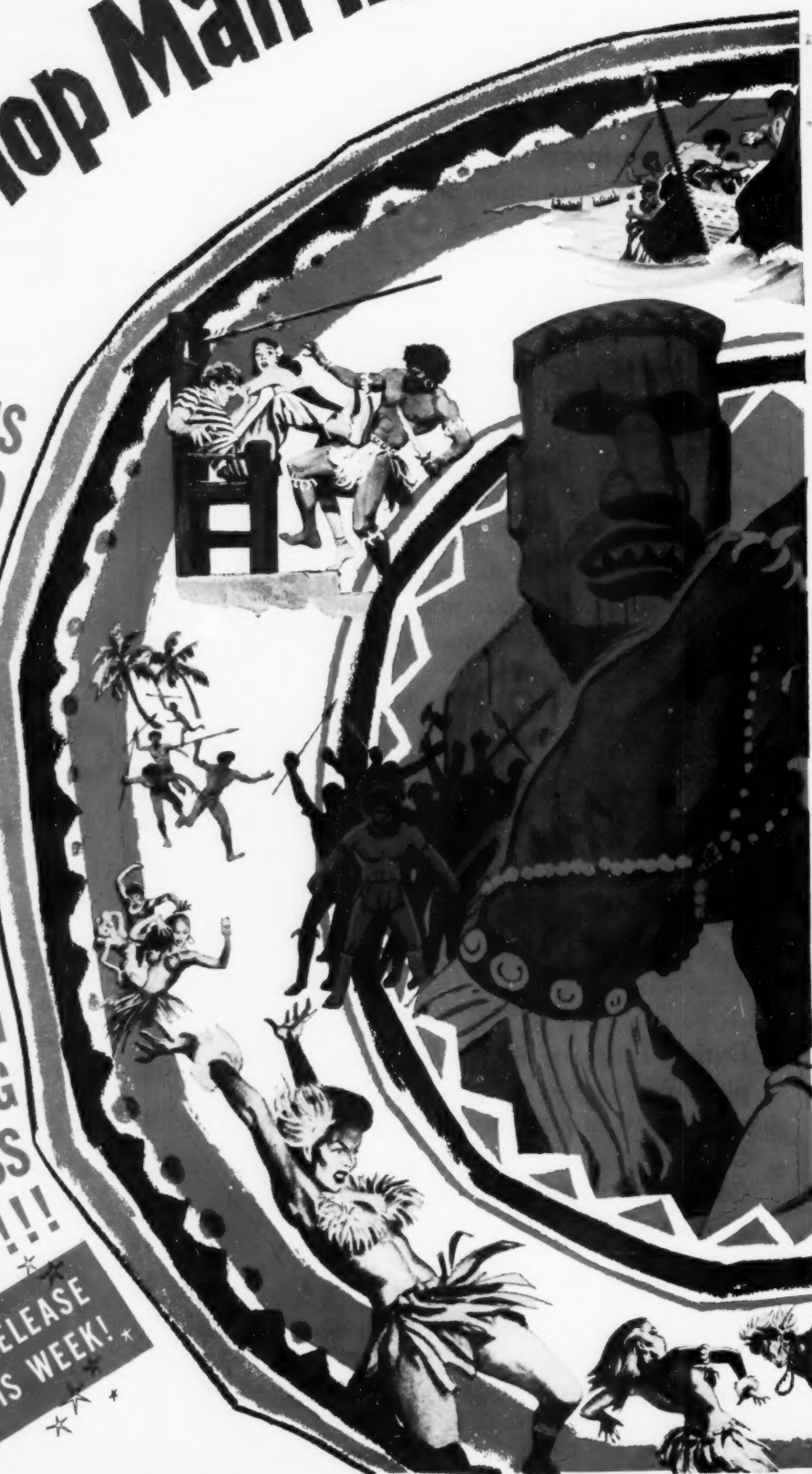
★

M-G-M presents LUCILLE BALL, DESI ARNAZ in "THE LONG, LONG TRAILER" with Marjorie Main • Keenan Wynn • Screen Play by Albert Hackett and Frances Goodrich • Based on the Novel by Clinton Twiss Photographed in Ansco Color • Print by Technicolor • Directed by Vincente Minnelli • Produced by Pandro S. Berman

All hail the Chief! The Top Man in Show Bu

THE SEND-OFF IS
SUPER-ROYAL AND
EVERY DATE IS
MIGHTY MAJESTIC!
25 ENGAGEMENTS
UNDER WAY IN
STRATEGIC
PRE-RELEASE
PUBLICITY BUILDUP!
THE WORD-OF-MOUTH
IS BOOMING
— AND BUSINESS
IS LIKEWISE!!!

NATIONAL RELEASE
THIS WEEK!



Business is 'His Majesty O'Keefe'!

BURT LANCASTER

as the lost pearl-trader
from Savannah, Ga. who
became ruler of 10,000
savage Fiji warriors!

Actually
filmed in
the splendors
and
mysteries
of the
fabulous
Fiji Islands!

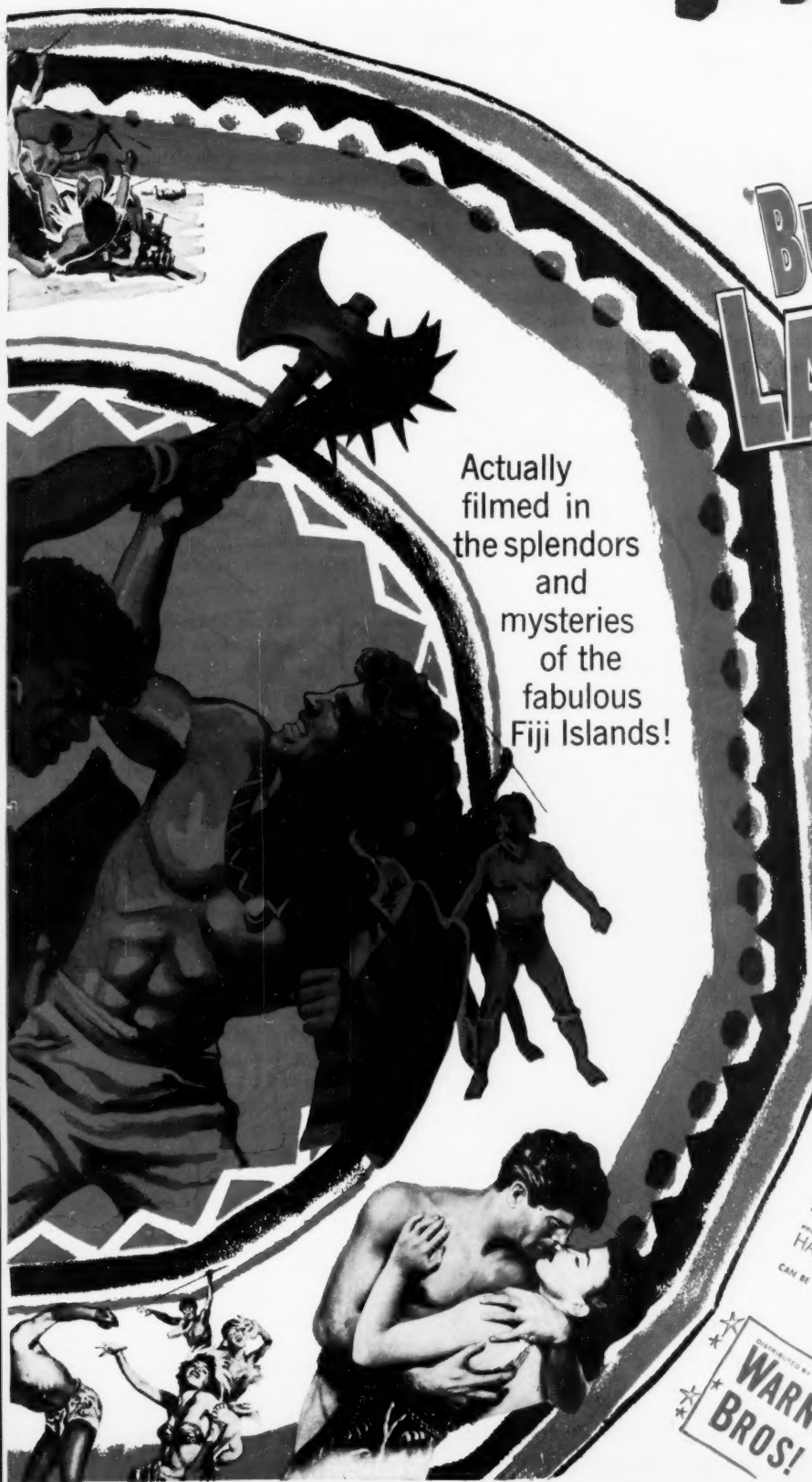
"HIS MAJESTY O'KEEFE"

TECHNICOLOR

JOAN RICE

FROM THE BEST SELLER BY
LAWRENCE KLINGMAN
AND GERALD GREEN
SCREEN PLAY BY BORDEN CHASE
AND JAMES HILL
PRODUCED BY HAROLD HECHT
DIRECTED BY BYRON HASKIN
CAN BE EXHIBITED ON WIDE SCREENS

WARNER
BROS!



... ONE FOR ME, AND ONE
FOR THE WIFE. I'M PLAYING *
CINEMASCOPE
PICTURES NOW!!



* Have you seen the grosses, in theatres large and small, on 20th's "THE ROBE," "HOW TO MARRY A MILLIONAIRE," "BENEATH THE 12-MILE REEF" and "KING OF THE KHYBER RIFLES"!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 194, No. 3



January 16, 1954

What the Code Is About

IT is not to be expected that all who currently are criticizing the Production Code and its administration do actually know what it is all about. It therefore is doubly important that members of the industry should understand its principles and purposes. When asked, or the occasion indicates, they should be able to explain what the Code is and what it is not.

The fact that the Code has been at work for the benefit of the industry for nearly a quarter of a century does not mean that it is well or widely comprehended. The current controversy may be of lasting benefit if as a result exhibitors, distributors and the creative workers of Hollywood—and the so-called "opinion makers" among the general public—gain a fundamental grasp of what is involved in the Code system.

Much of what has been said and written about abolishing, revising or amending the Code has tended, deliberately or indeliberately, to confuse. The heart of the matter is simple. The Code's purpose and the means adopted to attain its end are not occult or complex.

The whole aim of the Code may be reduced to one short sentence:

Motion pictures should not be produced which tend to lower the moral level of spectators.

All the principles and specific applications of the Code document are simply guides in applying the purpose of the Code summarized in that sentence.

Motion pictures of an entertainment character have no direct obligation to educate or morally elevate. They do have an obligation not to lower the moral standards of members of the audience. In the same measure purveyors of food have an obligation to make sure that their products do not physically harm consumers.

The Code answers broadly the question of what in motion pictures may lower the moral level. The basic point is that incidents of a picture which discredit human or divine law or arouse sympathy for the violation of law are those which harm viewers morally.

Those who deny that motion pictures can affect the moral standing of spectators either have little or no belief in or loyalty to morality of any kind or assume that films are without influence on thought and behavior. Neither viewpoint is tenable. All personal, business, national and international life depends on general acceptance of moral standards. The great power of the screen is not to be denied by experienced persons.

The specific provisions of the Code are intended to help producers handle the subject matter of films in ways that are calculated not to do moral damage to audiences. Motion pictures made by the member companies of the Motion Picture Association which subscribe to the Code

are intended for universal exhibition to audiences of all ages. Therefore the application of the Code gives due weight to these circumstances. If some motion pictures were made for exhibition exclusively to mature persons, application of the Code principles would differ in emphasis.

Within the framework of the Code there are some subjects but not many which are not acceptable for screen entertainment. With most stories it is a matter of treatment which determines whether moral harm may be done. Obviously sympathetic and triumphant treatment of violations of law could lead to an increase in juvenile, and in adult, delinquency.

Critics of the Code are singularly quiet when asked for specific suggestions for revision. This may mean that most of them want no Code at all—no restraints.

The Code has never been viewed as a perfect and unchangeable document. Provisions concerning specific applications have been changed and will be changed from time to time. In fact a number of these suggestions have been made by the Production Code Administration itself.

Whether a Code existed or not, producers of motion pictures would still be under the same obligation to make films that would not harm spectators. Adoption of the Code represented a solemn pact between the American industry and the American public that wholesome films would be made. The faithful administration of the Code for more than two decades by Joseph I. Breen and his associates has been of outstanding public relations and dollars-at-the-box-office benefit to the American motion picture industry.

Neither the Code nor its administration will be scrapped to satisfy the purposes of those who, despising all regulation and restraint, would like to encourage the industry to policies of license that would be disastrous—morally and economically.

■ ■ ■
Q An indication of the growing acceptance by the American public of British motion pictures is given in a year-end report by Harry Fellerman, executive sales head of the special films division of Universal. It was noted that J. Arthur Rank productions received over 15,000 bookings in the United States during the past year. The record is especially significant when it is pointed out that there are fewer than 500 of the so-called "art theatres" which show regularly pictures made outside the United States. Such pictures must have a particular appeal in order to obtain general circuit and small-town bookings. So far as the U.S. was concerned the top British stars of 1953 were Queen Elizabeth II for "A Queen Is Crowned" and Alec Guinness for three of his comedies.

—Martin Quigley, Jr.

Letters to the Herald

Confidence

TO THE EDITOR:

There are too many showmen who have thrown up their hands in despair. I for one have great confidence in the future of the movie industry.—**ARTHUR J. SILBERMAN**, Exhibitor, Chicago, Ill.

Keep 'em Coming

TO THE EDITOR:

All I can say at this time is that Hollywood is making pictures the public wants. Keep them coming.—**ANTHONY COUT-SOUMBIS**, Manager, Loew's Ritz Theatre, Pittsburgh, Pa.

Can Be Beat!

TO THE EDITOR:

Television can be beat. We should have more like "Shane" and "From Here to Eternity." 3-D is dead, except for youngsters. Give 'em glasses, speakers, wide screens, screens on the ceiling, etc., but if we don't have something to put on the screens, poof!!!—**JOE WALSH**, Smalleys Theatre, Johnstown, N. Y.

More Comedy

TO THE EDITOR:

More comedy is needed. Be it corny or otherwise, more comedy. The color cartoons draw almost as well as the features. I think the drive-ins have proved this.—**GEORGE M. SLAUGHTER**, Auburn-Opelika Drive-In, Opelika, Ala.

Shooting Abroad

TO THE EDITOR:

Don't make so many of our pictures abroad!—**JOSEPH J. GREENE**, Manager, Harbor Drive-in Theatre, Torrance, Calif.

Shorter Films

TO THE EDITOR:

Why a ninety-minute feature on six reels when five reels would be perfect? More human true life features in the price range for the smaller theatres would be welcome.—**DON L. TRACY**, Manager, Grand Theatre, Carrington, North Dakota.

Drop "Gimmicks"

TO THE EDITOR:

Here's a tip to producers! Stop fooling around with gimmicks and get down to the business of making good pictures. Everyone in the industry knows that current releases and those from a few years back

EXCELLENT JOURNAL

TO THE EDITOR:

I look forward each week to your excellent journal and enjoy reading it immensely from cover to cover.—**DAVE S. KLEIN**, Managing Director, Astra Theatre, Northern Rhodesia.

are not nearly as consistent as those of 10 to 15 years ago. It is my opinion from an exhibition standpoint, going back to 1935 and taking them over again as they come, would be preferable to accepting those coming through now.—**Exhibitor, McIntosh, Fla.**

Family Pictures

TO THE EDITOR:

Let's have more pictures for the family. Good musicals, comedies, Westerns and good drama would help fill our theatres. Give us good pictures and we won't have to worry about TV.—**Exhibitor, White River, South Dakota.**

Get the Tax Off

TO THE EDITOR:

Get the admission tax off and Cinema-Scope into the drive-ins!—**Exhibitor, Kingsville, Texas.**

Modernization

TO THE EDITOR:

All theatre owners should take a look at the big department stores, super-markets, etc., then look at their theatres and ask themselves just one question: "Have I kept up with modernization in my theatre as much as these other businesses have?"—**Exhibitor, St. Petersburg, Florida.**

Need More Comedy

TO THE EDITOR:

We need more comedy—less drama!—**Exhibitor, Nevada, Mo.**

3-D "Goofed Up"

TO THE EDITOR:

Spend more money on production and stories. We had a good thing in 3-D until they goofed it up with a bunch of sorry pictures.—**Exhibitor, Arlington, Texas.**

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FABIAN urges united exhibitor front, proposes six points Page 13

MEDIATION committee is set up by local exhibitor unit Page 13

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NATHANSON acquires control of Associated Screen News, Canada Page 16

VARIETY CLUB total of charity aid to date put at \$50,000,000 Page 16

TAX fight best hope during current session seen in reduction Page 17

LEVY of TOA sees dangers in recent high court Crest case verdict Page 17

RKO understood re-submitting "French Line" to PCA scrutiny Page 20

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EISENHOWER asks Taft-Hartley relaxation for amusement industry Page 23

RANK pictures reported having best year in U.S. exhibition Page 23

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PEOPLE like Sadie Thompson flat as well as round. So says Columbia. It ran the film last week in 3-D at the Byrd, in Richmond, Va., and in 2-D at the State there; and, in Sacramento, at the Tower and Del Paso in 3-D and at the Esquire in 2-D. Whatever the medium, the results were about the same. Couple this with the fact that many exhibitors not equipped for 3-D want "Miss Sadie Thompson"—and you have a reason for Columbia changing its policy of exhibiting the picture only in 3-D.

► Drive-in exhibitor Ben Bronstein, out in Palm Springs, where they ran that Telemeter test, is asking the Justice Department to investigate the matter. He says he was told by Paramount, half-owner of Telemeter, that he must allow Telemeter, going into people's homes, to buy Paramount pictures, day and date or even before. He also adds that Paramount's agreement with Palm Springs theatre owner Earl Strebe—whereby the picture at Mr. Strebe's theatre was Telemetered into homes—puts Paramount into exhibition and therefore violates the Federal consent decree.

► Research in motion picture advertising was pointed up last week in New York by three executives of the Cunningham and Walsh agency, which handles the Universal account. The men, Gerald Tasker, Anthony Chevone, and John S. Williams, suggested to the Showmanship School of the Associated Motion Picture Advertisers that managers be instructed to use "panels" of patrons to ascertain opinion; and they also noted the necessity of ascertaining the influence of certain types of advertising. Mr. Williams commented that research had upset some traditional art and copy approaches.

► MGM's first CinemaScope effort, "Knights of the Round Table" appears to have obtained a gross of over a million dollars in 21 engagements. Sixteen of these were held a second week; eight, a third.

On the Horizon

► A New York Assemblyman this week is trying to put through a bill requiring theatres with 3-D to post a sign "at least one foot high" near the boxoffice. The sign would read: "Polaroid glasses required to view picture". Assemblyman Daniel Kelly says merely that his measure is required because there are many techniques which the public may confusedly believe to be 3-D. At this point, the measure could be a plug for Polaroid, for 3-D—or for CinemaScope.

► The social security tax will apparently stay at the increased 2 per cent rate. The Administration said it would not renew its request of last year that the rate go back to 1½ per cent, and House Ways and Means Committee chairman Reed (R., N. Y.) says he sees "absolutely no possibility" of any change now.

► New York's new mayor, Robert F. Wagner, Jr., has had some pretty startling things to say lately. He's against some taxes. For one thing, he'd like to reform the city's financial methods. Writing to Governor Dewey about the city's problems, in

extenso, he even asked that the city's unused authority to levy a five per cent tax on amusements, be withdrawn. Such a tax, he said, "would hit industries already taxed to the hilt by the Federal Government and possibly would drive many of them, faced with TV competition, out of business entirely."

► Those curfew proposals are with us again. Theatre managers want to strangle vandals and curb crime; but curfews raise problems. As the "Kansas City Star" pointed out the other day in comment about a proposed curfew considered by the City Council there, because the law would ban persons under 17 on streets after midnight, a manager would have to clear his house by midnight or be guilty of a misdemeanor. In fact, he'd have to begin much before midnight; and he'd have to ascertain the ages of his patrons, itself an improbability.

► The television industry will ask Congress to spell out in greater detail just what the industry's obligations are in providing free time for the airing of controversial public issues.

Press Features Fame Poll

The Ten Best Money Making Stars of 1953, 22nd annual poll of exhibitors by The HERALD for "Fame," this year was accorded wide newspaper, magazine and radio coverage upon its publication December 31. In New York and Hollywood newspapers ran feature stories on the results of the poll on their amusement pages with special coverage in the "New York Times," the "Los Angeles Mirror," and the "Hollywood Citizen News." In addition, nationally syndicated columnists like Louella Parsons and Edwin Schallert featured it; the "Detroit Free Press" critic Helen Bower wrote a column about it; the "New York Daily News" made it the subject of a Sunday editorial, and "Time" magazine covered the results in its cinema section.

The Top Ten this year were Gary Cooper, Martin & Lewis, John Wayne, Alan Ladd, Bing Crosby, Marilyn Monroe, James Stewart, Bob Hope, Susan Hayward, and Randolph Scott.

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This week in pictures



by the Herald

DAY AND NIGHT the lines continued, at the Warfield, San Francisco, after a campaign on MGM's "Knights of the Round Table" which for intensity was unusual, and which had as climax a parade of knights in armor.

NORMAN PANAMA, above, and Mel Frank, producers of the Paramount release, "Knock on Wood," starring Danny Kaye, are in New York planning promotion. They believe strongly in television advertising, Mr. Panama said, disclosing trailers for that medium were filmed during production. He added he and Mr. Frank, aided by Mr. Kaye, intend to promote the picture personally during its openings.



MONDAY MORNING "Coffee Hour" in Lubbock, Texas—a forum during which the town's showmen discuss common problems. Above, in order, are Marvin McLarty, Circle Drive-In; Preston Smith, Smith Theatres; J. B. Rhea, Video Theatres; master Frank Baker, Fred Baker, Midway theatre; Wallace Blankenship and Wesley Blankenship, Wallace Theatres; W. O. Beardon, Beardon Theatres; J. B. Beeson, Red Raider Drive-In.



PAUL N. LAZARUS, JR., left, and Leo Jaffe last week were named vice-presidents of Columbia Pictures. Mr. Lazarus is in charge of advertising and publicity. Mr. Jaffe has been assistant treasurer.



ON THE SET of Paramount's "Rear Window," star Jimmy Stewart is host to fellow Pennsylvanians David E. Milgram and wife. Mr. Milgram heads Milgram Theatres, eastern Pennsylvania circuit.



CEREMONIES, above, as Calvin Johnson, center, head of the Paramount New Orleans branch shipping department, was inducted into the company's 25-Year Club and received an engraved wrist watch and stickpin. With him, left to right, are branch manager William Holliday, head inspectress Lillian Flick, booker Irma Rogers and salesman Edgar Shinn.

THE FIRST PRINT of Warners' "Born to Ski," a two-reel subject, is presented at the Wakefield theatre, Wakefield, Mass., to David Hodgdon, manager, right, by John W. Roberts, who photographed and directed. At the left are Gardner Campbell and Clayton A. Ballou.



IN PUERTO RICO, at the opening of 20th-Fox's "The Robe." Receiving guests at the Music Hall theatre, in San Juan, are Rafael Ramos Cobian, left, owner of Cobian Theatres, and Henry King, manager of the 20th-Fox exchange.



IN WASHINGTON, at installation ceremonies for new Variety Tent No. 11 officers in the Willard Hotel clubrooms. Above, Victor J. Orsinger, right, retiring 1953 chief barker, receives a plaque from Morton Gerber, 1951 chief barker. The new chief barker is Jack Fruchtmann. Other officers are Alvin Q. Ehrlich, first assistant; Joseph Gins, second assistant; Phil Isaacs, property master; Sam Galanty, dough guy.

SCALE STIPULATION NOT PRICE FIXING, U.S. SAYS

Justice Department Sees No Decree Violation in Complaints to Date

by J. A. OTTEN
in Washington

The Government is not going to put its foot in the industry's machinery at this time, either to help the small exhibitor, or for any other reason. Furthermore, it apparently feels some of the business practices of which the exhibitor complains, are not at all bad, or exaggerated, or repairable with some small mending, or unprovable.

This came at mid-week from the Department of Justice, authoritatively, and at length. Particularly featured was the fact that the Department does not feel that discussion of admission price charged by motion picture theatres violates the decree.

Assistant Attorney General Stanley Barnes, who runs the Department's anti-trust division, wrote the Senate Subcommittee on Small Business that the division doesn't plan now to reopen the Paramount anti-trust suit decree by which the industry currently is governed. He also added opinions which make bad reading for the people who have been complaining about price fixing, forced clearances, and pre-releases. These opinions are in answer to questions submitted some time ago by the Subcommittee.

For one thing, apropos of the RKO Radio instructions to salesmen on "Peter Pan" and "Hans Christian Andersen," Mr. Barnes outlined the preferred licensing system and said it "does not constitute the fixing of minimum prices for admission by the parties to the license agreement; and hence it is a proper method by which to determine film rental to be paid by an exhibitor to the distributor."

Furthermore, about the asking of information from an exhibitor—this, too, Mr. Barnes sees as proper, if "germane" and is not price fixing. He explained that good pictures are licensed in early runs on percentage—and that, therefore, what the exhibitor charges will be important to the distributor. He said, in his letter:

"Therefore, when a distributor asks an exhibitor for this information for the purpose of evaluating the exhibitor's bid, this does not, without more, constitute the fixing of admission prices, for the information is germane to such an evaluation.

"However, the exhibitor cannot be required to charge the admission prices which he advised the distributor he proposed to charge. That would be the fixing of minimum admission prices."

SIX ATTORNEYS WATCHING DECREE

Although there were only 17 complaints about industry business practices from July to November 17, when he wrote the opinion-packed letter which makes the news story on this page, there are plenty of Department of Justice attorneys available for the film business, Assistant Attorney General Stanley Barnes said. Six men give all or almost all of their time to film matters. Five more spend part of their time on it. "We believe at least a fair share of personnel have been assigned to motion picture matters," Mr. Barnes said.

Mr. Barnes also told the Subcommittee that Ruben Shor, of Cincinnati, who had complained of the matter, had no more trouble with "Peter Pan" prices after the Department wrote RKO. RKO wrote Samuel Goldwyn, and the latter issued a statement. RKO reviewed the subject, and instructed its salesmen anew that there were to be no agreements with exhibitors about admissions.

Anent the situation of the small exhibitor, Mr. Barnes commented that only 17 complaints were received by his Department between July, 1953, and November 17, when he wrote his letter.

And, he declared: "Many of these, we feel after study, properly should be left for determination by negotiation between the parties concerned.

Delivered Opinion Also About Pre-Releases

Mr. Barnes also delivered an opinion about pre-releases, which exhibitors contend have been violating the decree. Whether they do, he said he believes, depends on whether there is agreement between the distributor and the exhibitor that the pictures may not be shown for a period of time in other theatres.

"Since the distributors," he said, "when pre-releasing a picture, have refrained from specifying how long a time must elapse between the pre-release run of a picture and other runs in other theatres, it cannot be categorically stated in the absence of proof of such an agreement that the pre-release practice involves the granting of improper clearances."

Mr. Barnes conceded the validity of exhibitor complaints about pressures and agreements in pre-releases in a discussion of "what we believe to be the dangers in the pre-release practice."

Exhibitors have complained to him that

distributors attempt to force them to put prices at certain levels during pre-releases. They have added if they resist, they don't get the picture. According to Mr. Barnes, whenever any picture is pre-released:

"There is a serious danger that conduct may take place from which agreements between the exhibitor and the distributor relating to admission prices can fairly be implied."

Also, he added, there was danger of conduct "taking place" from which agreements on illegal clearances "might be implied."

The increase in pre-releases is "of concern," he wrote, because it accentuates the dangers to which he referred. It accentuates these because the opportunities are increased.

"Moreover," he added, "it also accentuates them because the very fact that a large number of pictures are being pre-released, which play at only advanced prices and which are licensed for other runs only after a period of time substantially in excess of when they would normally play on such runs, tends to establish a pattern of doing business on the part of the distributors which of itself furnishes some basis for inferring a purpose to enter into agreements with exhibitors to fix admission prices and to grant improper clearances."

New York Newspaper Begins Movie Contest

The second annual "New York Journal-American" Annual Movie Contest began January 10, with the assistance of the Hearst interests in that city, and the Organization of the Motion Picture Industry, a unit comprising the exhibition interests there. Readers are asked to scrutinize the columns of movie critic Rose Pelwick and choose the best three films of 1953; the best male star, best female star; the best male supporting player; best female supporting player; and best discovery. Top prize is \$500; the total is \$1,000. First-run Broadway houses are donating 25 passes daily to early letter writers. The winners also will be guests at a cocktail party.

Publicists Win Five Per Cent Increase on Coast

HOLLYWOOD: Retroactive to October 26, a new contract between the Screen Publicists Guild and the Association of Motion Picture Producers has been agreed to. It provides a five per cent salary increase and other benefits, is subject to reopening October 25, 1955 or at any earlier date if living costs in Los Angeles rise five per cent above those of October 15, 1953, and runs to October 25, 1957. Senior publicists are given \$210 weekly, instead of an hourly rate of pay. Publicists also are taken into the industry's general pension plans.

URGES UNITED EXHIBITOR FRONT, 6-POINT PROGRAM

Fabian Asks 'Enlightened' Distributor Policy and Arbitration System

PHILADELPHIA: A six-point program, comprising the needs of a more successful exhibition industry, was outlined here Monday night by S. H. Fabian, president of the Stanley Warner Corporation and the Stanley Warner Cinerama Corporation, at the gala 30th Anniversary Dinner of the Philadelphia Variety Club.

Sharing the speaker's spotlight with Mr. Fabian at the Bellevue-Stratford was Spyros P. Skouras, president of 20th Century-Fox. The dinner also was an occasion to honor Tent 13's retiring chief barker, Ralph Pries, an executive of the Berlo Vending Company, and to mark the induction of Mr. Pries' successor, Norman Silverman, Republic Pictures' local branch manager. Max Youngstein, vice-president of United Artists, was toastmaster.

City and State Leaders Present at Dinner

The presence of Mr. Fabian, a top exhibition figure, and Mr. Skouras, the man responsible for CinemaScope, attracted to the dinner not only hundreds of members of the film trade, but city and state leaders in addition to numerous delegates from neighboring states.

Mr. Fabian's six-point program climaxed a very optimistic speech in which he described the industry as recently having come through 20 months of "upheaval, turmoil and revolution . . . still alive, with a greater future than its wonderful past."

In the six points he:

1. Called for abolition of the Federal admissions tax;
2. Cited the need for exhibitors to "cohere into a strong united exhibitor organization;"
3. Demanded more enlightened producer-distributor policy toward exhibitors;
4. Backed Leonard Goldenson's suggestion that exhibition interests finance their own production "if the present seller's market is not cured in a reasonable time;"
5. Suggested that exhibitors take the initiative in theatre TV if current projects do not "get off the ground;" and
6. Called for establishment of an arbitration system "whether exhibitor unity is delayed or not."

Of all the roadblocks facing exhibition, the strongest are the ones posed by distributor-producers who "do not have enough enlightened self-interest to help exhibitors stay in business," Mr. Fabian charged. "Ex-

MPA COMMITTEE TO WEIGH ARBITRATION

S. H. Fabian's call for the establishment of an arbitration system, one facet of a six-point program outlined by him in a speech before the Philadelphia Variety Club Monday, is among the top items of importance on the early 1954 agenda of the distributors committee of the Motion Picture Association of America. The committee, under its new chairman, Charles Boasberg, general sales manager of RKO Radio, also will give early consideration to a proposal, made by Theatre Owners of America, for periodic exhibition-distribution meetings, and to a plan to set up central shipping centers in key cities.

hibition set the pace that led this industry from the dime store theatres to the de luxe picture palaces. . . . As exhibitors made money, they poured it back into bigger and better houses. . . . It was this audience building exhibition policy which enabled studios to earn the film rental which made possible the expansion and development of Hollywood as the world's movie center.

"It was the size of the audience, not the size of the film percentage which made this wonderful growth possible."

The Stanley Warner chief called for the establishment of "more normal film rentals," describing the current period as a seller's market for distributors with films in the new techniques in short supply.

"As the public demonstrates they'll buy these new pictures, more features will be made in the new media," he said. "As more theatres equip, the cost of equipment drops. With more picture product, the price of film must fall. We then move into a more normal market with supply and demand in better balance . . . that is why in my mind there can be hope and optimism ahead for exhibition."

Welcomed Multiplicity of New Screen Techniques

Mr. Fabian said he welcomed the multiplicity of new screen techniques, but added that the conventional form should not be neglected. Hollywood should choose the media to suit the stories without abandoning any method of proved worth. "The more media the better," he said, describing the theatre of the future as being "all-purpose, all-media."

Concerning television, Mr. Fabian said exhibition's demands up to now have been only negative, revolving principally around the fear that television would get some studios'

film libraries. But, he added, "it is not enough to hold our ground."

"We must make a positive demand upon the studios; that through selection, foresight and deliberate planning they concentrate upon subject matter and story material which is non-competitive and outside the limits of television."

Theatre TV, he predicted, with a far-flung network of installations, could bring together "the greatest audiences ever assembled for a single performance—an audience of a million for one attraction, one time, is not impossible."

The circuit executive said that the exhibitors' hand would be enormously strengthened if theatre owners stood together "in one national organization. Distributors must listen to the voice of the exhibitor—if it is a voice from all exhibitors."

Further along he added that "whether exhibitor unity is delayed or not, the establishment of an arbitration system is indispensable." It is, he said, "basic to mutual good will within the industry."

Mr. Skouras, in his talk to the Philadelphia group, expressed certainty that the downward trend of the last six or seven years at the box office has now been reversed, crediting CinemaScope with the upswing. Mr. Skouras said that the disadvantage which motion pictures have suffered because of the competition of television has been largely overcome. The 20th-Fox president also mentioned the future application of the Eidophor theatre TV system to CinemaScope.

Mediation Unit Named

NEW ORLEANS: Allied Theatre Owners of the Gulf States has appointed a committee to mediate any bidding situation in which one or more of the parties involved are interested in effecting a "split deal" settlement.

In appointing the committee Abe Berensen, president of Gulf States Allied, said that while his organization did not propose to "stick its nose into other people's business," it stands ready to help solve so-called impasses and "impossible" situations.

The committee consists of T. G. Solomon, head of Solomon Theatres, McComb, Miss.; E. R. Sellers, co-owner of a drive-in circuit in Louisiana; L. E. Downing, Brookhaven, Miss., and L. C. Montgomery, president of Delta Theatres.

At a board meeting at which the committee was appointed, plans also were made for the unit's annual convention scheduled for March 28-April 30 at Edgewater Park, Miss.

NOW! Four great from Two



Your hottest new boxoffice personality!

Leonard Goldstein presents

JACK PALANCE

in

MAN IN THE ATTIC

co-starring

CONSTANCE SMITH • BYRON PALMER

Produced by ROBERT L. JACKS • Directed by
HUGO FREGONESE • Screen play by ROBERT
PRESNELL, JR. and BARRE LYNDON

A Panoramic Production • Released by 20th Century-Fox

The screen's three most exciting
young stars!

Panoramic Productions presents

MITZI KEEFE JEFFREY
GAYNOR • BRASSELLE • HUNTER

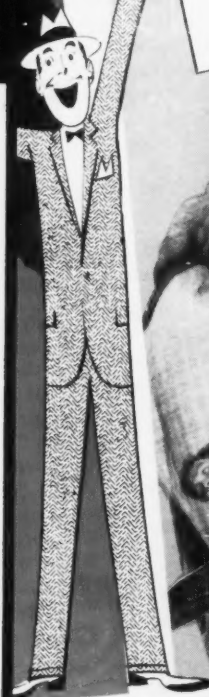
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**THREE YOUNG
TEXANS**

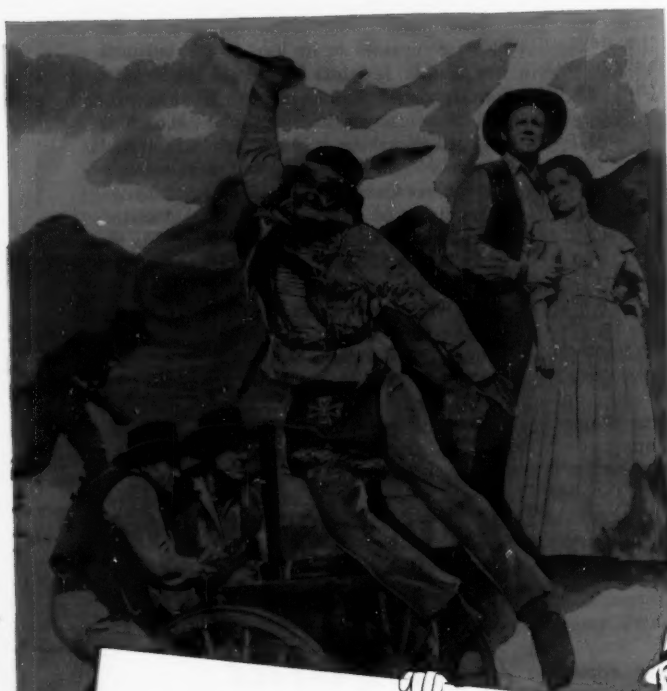
TECHNICOLOR

Produced by LEONARD GOLDSTEIN
Directed by HENRY LEVIN

Screen play by GERALD DRAYSON ADAMS
Released by 20th Century-Fox



exploitation naturals 20th Century-Fox!



Big Stars! Big Outdoor Action!

VAN JOANNE
JOHNSON · DRU

in
THE SIEGE
AT RED RIVER
TECHNICOLOR

with **RICHARD BOONE**

Produced by LEONARD GOLDSTEIN

Directed by RUDOLPH MATÉ

Screen play by SYDNEY BOEHM

A Panoramic Production • Released by 20th Century-Fox



Leonard Goldstein presents

The year's top **3D** thriller!

**GORILLA
AT LARGE**
TECHNICOLOR

CAMERON MITCHELL
ANNE BANCROFT

Produced by ROBERT L. JACKS • Directed by
HARMON JONES • Written by LEONARD
PRASKINS and BARNEY SLATER
A Panoramic Production • Released by 20th Century-Fox

Terry Ramsaye Says

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SELLING THE CUSTOMERS—Considerations that can be of importance to all showmen including the motion picture exhibitor appear in the experience of the Broadway musical "Kismet" which opened during the newspaper strike without benefit of publicity or reviews. The producers, however, took to Television and the morning after the broadcast found a lineup at the box office. Some producers began to see an escape from what has been deemed the life-or-death decisions of the drama critics of the dailies. Of course, the critics themselves never sought such power. It was wished upon them by the curious inertias of the producers, including their endless, and often garbled quotations of the critics in their advertising.

There seems to have been no recognition of the fact that the critics themselves represent a level of intelligence and cultural interests in general somewhat remote from those of the mass customers. The drama critics do not in general write shopping guides. That is almost equally true for the upper screen critics in the same media. Alike, they write for readers who variously share their viewpoints and interest, and are not mass customers.

Perhaps from the box office point of view the largest value of the critics is in priming the process of the word-of-mouth that sells the show.

All publicity in print best performs in supplying that word-of-mouth with something to say. Once again let it be said that "they say" is the great power, everywhere all the time.

When "Kismet" took to the air and TV it shunted out missing middlemen of report and opinion and went direct. This is obviously an isolated adventure in a particular set of circumstances. It indicates no magic formula. It does, however, suggest that some of the accepted grooves have been worn very deep.

The individual retailer, from cigarettes to cinema, buys and sells a lot of "they say" which is promoted in national advertising and cultured like a vaccine in a tube, somewhere else. He and his customers both want the assurance of a "hit," prejudged for them. That probably has to be, the control by mass being what it is.

What the individual retailer can do about this is painfully little. He has to paddle his own canoe in the rapids, and he can only dodge the local rocks and go with the current.

SHOOTIN' IRONS—While reviewing "All the Brothers Were Valiant" Bosley Crowther of the "New York Times," with a tolerant casualness, had a grin at the appearance of a revolver in the hands of a whaler in a scene of 1850. This reminds one again that in this military period with millions bearing arms the general ignorance of them is amazing. It is a commonplace for Westerns to present lever action Winchester repeaters as of the days of the single shot carbine. Neither newspaper writers, editors and script writers and directors seem to know that pistol may mean anything from a flint-lock to a percussion-lock or to a cartridge-loaded weapon and that the automatic and the revolver are both pistols but not identical. Daily journalism continuously uses bullet as a synonym for cartridge. One is to be impressed to observe that fathers who ought to know better have been making Christmas presents of firearms to their youngsters and then writing to rod-and-gun editors to find out in one easy lesson how to teach the kids to handle them. Until the firearms cease to be a desperate fact of life and death it would be appropriate to treat them with both respect and precision. There is probably as much shooting every year in metropolitan New York as in the whole history of Tombstone, Cripple Creek, Dodge City, Cheyenne and Santa Fe.

~ ~ ~
A SPLENDID coincidental timing appears to obtain in the public relations events of the motion picture. Consider for example how, just when the air is laden with issues about the Code and the proprieties of the screen, there come such striking contributions as Terry Moore's ermine bathing suit, Jane Russell's so vastly revealed charms and Marlene Dietrich's transparent and bespangled appearance in a Las Vegas night club.

These manifestations of new triumphs in art, one must assume, are in answer to that new "maturity" that the audiences and our public are alleged to have developed in the last twenty years.

~ ~ ~
WE HAVE a report that Governor Dewey of New York is minded to have a commission set up a code of ethics for public officials. Sounds like a radical idea, revolutionary in fact.

Screen News Control to Nathanson

TORONTO: Interests of Paul Nathanson, already considerable in the industry, have been broadened still further with the acquisition of the controlling interest in Associated Screen News, Ltd., from Canadian Pacific Railway Company.

Mr. Nathanson has interests in Empire-Universal Films, Ltd., distributors of Republic and Universal in Canada, Columbia Pictures of Canada, Ltd., Sovereign Film Distributors, Ltd., a 16mm distributing company, Motion Pictures for Television, Theatre Properties (Hamilton), Ltd., and General Theatre Investment Company.

Associated Screen News is one of the oldest companies of its kind in the business in Canada. It prints 35mm and 16mm films for standard motion picture theatres and non-theatrical uses, respectively. It is also engaged in making industrial productions and a variety of short subjects and news releases for various Canadian and U. S. agencies.

Holdings of 8,994 shares of Associated Screen News, with a book value of \$377,748, were listed among the assets of Theatre Properties (Hamilton), Ltd., on a balance sheet dated September 26, 1953.

Associated Screen News recently went through some major executive changes as Ben E. Norrish became board chairman and W. J. Singleton managing director. However, further executive changes in the company's organization are reported.

\$50,000,000 Variety Club Aid Total

More than \$50,000,000 has been spent by Variety Clubs to take care of underprivileged children. This is the estimate of Robert J. O'Donnell, Ringmaster of Variety International, general manager of the Interstate Circuit of Texas, and a chief speaker Saturday night at presentation of the Club's Heart Award to Tent 34, Houston.

Mr. O'Donnell cited some of the statistics of such aid. The clubs now have \$22,000,000 invested in equipment, buildings, and properties. They have the services, free, of more than 10,000 doctors. Five million children have already benefited. The annual average of cash expended is \$3,000,000. The clubs' 10,000 members have, in his estimation, accumulated 169,000,000 man-hours in time, energy, and service.

The Houston tent received the award because of an "outstanding contribution" to the city, this being its program of guidance of youths towards cleaner living and better citizenship.

Levy Cites Crest Win "Dangers"

The distributors' victory in the Crest theatre case can be a dangerous instrument in view of distribution's "already tremendous discretionary powers," Herman Levy, general counsel for Theatre Owners of America, wrote last week in a special bulletin stating TOA reaction to the Supreme Court decision.

The latter gave distributors the right to restrict first run showings to downtown houses in a ruling which stated that the major companies had not violated anti-trust laws when they refused to license first run films to the Crest, a neighborhood theatre in Baltimore.

"The Crest decision," said Mr. Levy, "is no green light to distribution to indulge in discriminatory tactics. Nor should the decision be taken by distribution as an indirect suggestion that competitive bidding between theatres for first run is either permissible or advisable. There is no more occasion now than there was before the Crest case for distribution to use competitive bidding except in those rare instances where particular distributors sincerely and honestly feel that only through the use of competitive bidding can a threat of litigation be dispelled."

He asserted that the Crest decision strengthens the distributors' position at a time when theatres in general are "pathetic victims of a sellers' market," and also widens the "no-man's land" area that has been developing rapidly between first run and subsequent run operations.

The cumulative effect of "unenlightened and uneconomic distributor practices," he said, "is taking its toll, and chaos may well result unless distribution alerts itself to the plight of the subsequent run theatre owner and unless distribution makes its primary objective a change in its policies to insure the subsequent run theatre owner a fair and reasonable opportunity to exist."

Carlisle, Friedman, Schneider Set for Warner Reelection

Reelection to the Warner Brothers board of directors will be sought for Stanleigh P. Friedman, Samuel Carlisle and Samuel Schneider, according to the company's proxy statement mailed to stockholders in preparation for the annual meeting February 5 at Wilmington, Del. Terms of the other five directors are not expiring now. Salaries of officers for the six months past also were disclosed. They are: Mr. Friedman, a vice-president, \$32,550; Mr. Carlisle, controller and treasurer, \$25,010; Mr. Schneider, a vice-president, \$52,050; Harry M. Warner, president, \$52,000; Jack L. Warner, vice-president, \$52,000; Benjamin Kalmenson, vice-president, \$52,000; Albert Warner, vice-president, \$39,000; and Robert W. Perkins, vice-president, \$45,550.

SEE REDUCTION BEST HOPE NOW IN TICKET TAX FIGHT

WASHINGTON: President Eisenhower's "State-of-the-Union" message to Congress last week made no mention of the 20 per cent admission tax or any excises besides those currently slated for reduction April 1. But his emphasis on the Treasury's need for revenue, plus the decision to ask for cancellation of all the scheduled April 1 tax reductions, indicated strongly that the Administration will oppose complete elimination of the admission tax and will—at best—go along with a reduction of the 20 per cent levy.

Citing the Government's "present need for revenue," President Eisenhower asked Congress to continue the 52 per cent corporate tax rate instead of permitting it to drop to 47 per cent April 1, as scheduled, and also to cancel a scheduled April 1 reduction in certain excise tax rates.

The President promised detailed tax recommendations later in the month.

Meanwhile in Washington it was considered that middle or late February was the likeliest time for the House Ways and Means Committee to turn its attention to deciding what to do this year about the admission tax and other excises. That was the best prediction of committee members and Capitol tax observers. They think the committee will take a month or more working on the

technical tax revision bill which it was to take up this week. On the other hand the committee must do something about excises slated to drop April 1 to permit both House and Senate to act by that time.

A warning against expecting action on the admission tax before late February or early March was issued by Col. H. A. Cole and Pat McGee, co-chairmen of the National Tax Repeal Campaign Committee, to all state and Congressional district committee members.

Talks with members of the House Ways and Means Committee made it clear that the industry's campaign for tax relief faces far more competition this year than last year from other industries also seeking excise relief. Most committee members say they favor cuts this year in the excise field, but they also cite many excises which they want to see cut along with the motion picture admissions tax.

Rep. Simpson (R., Pa.), a key committee member, says for example that he will probably support a move to reduce to 10 per cent all excises now levied at a higher rate. Other committee members say pressure for tax relief is mounting from phone companies, laundry equipment manufacturers, the fur and jewelry industries, railroads and other businesses.

Paramount Opens "Forever Female" in New York

Paramount opened the new picture starring its new feminine player, Pat Crowley, "Forever Female" at the Victoria theatre, New York, Tuesday night. Miss Crowley personally welcomed some 500 celebrities representing leadership in stage, screen, motion picture industry, television, radio, newspaper, and publishing fields. These are, the company stated, the entertainment industry's "star builders." Miss Crowley is currently on a 35-city personal appearance tour in advance promotion.

Cinerama in Chicago At \$1,000,000 Mark

The million mark for "This Is Cinerama" was recently passed in Chicago, where the attraction opened at the Palace theatre July 29, 1953. S. H. Fabian, president of Stanley Warner, said in New York last week. Chicago thus joined New York, Detroit and Hollywood in passing the \$1,000,000 gross mark, Mr. Fabian said. Since "This Is Cinerama" opened in New York September 30, 1952, it has grossed an estimated \$6,500,000 in its seven-city engagement. Stanley Warner plans to open Cinerama theatres in 10 foreign cities by the end of June of this year.

MGM Opens Jubilee Year

"Knights of the Round Table" has launched MGM's 30th Anniversary Jubilee. This first essay in CinemaScope heads a list of pictures for which intensive promotion is planned. The others are the first CinemaScope musical, "Rose Marie," "The Long, Long Trailer," "Rhapsody," "Executive Suite," "Flame and the Flesh" and "Saadia." During the four-month Jubilee, a series of special events will focus attention on the studio's growth since its organization in 1924 through every medium of communication—newspapers, magazines, radio and television. This program has been completed after months of planning by Nicholas M. Schenck, president of Loew's, Inc.; Arthur M. Loew, president of Loew's International; Charles Reagan, general sales manager, and Howard Dietz, vice-president of publicity and advertising, with Dore Schary, studio production head, and other executives.

Critics Choose Swerdlin

Dr. Nathan Swerdlin, editor of the "Jewish Day-Journal," New York, is the new head of Foreign Press Film Critics' Circle.

"THE GLENN MILLER IS BACKED BY THE NATIONAL ADVERTI CAMPAIGN IN UNIV INTERNATIONAL HIS

57,000,000 INDIVIDUAL ADS ON THE
PAGES OF 25 LEADING PUBLICATIONS!



Universal International presents

JAMES STEWART · JUNE ALLYSON

The GLENN MILLER STORY

COLOR BY

Technicolor

with CHARLES DRAKE · GEORGE TOBIAS · HENRY MORGAN

Directed by ANTHONY MANN · Written by VALENTINE DAVIES and OSCAR BRODNEY Produced by AARON ROSENBERG



STORY" BIGGEST SING ERSAL- TORY

Paced to appear during the
months of January, February
and March!

- LIFE
- LOOK
- SAT. EVE. POST
- COLLIER'S
- WOMAN'S HOME COMPANION
- McCALL'S
- PARADE
- AMERICAN WEEKLY
- REDBOOK
- SEVENTEEN
- CORONET
- PARENTS'
- TRUE CONFESSIONS
- PHOTOPLAY
- MOTION PICTURE & TV
- MOVIELAND
- DOWNBEAT
- METRONOME
- MOVIE LIFE
- MOVIE STAR'S PARADE
- MODERN SCREEN
- SCREEN STORIES
- SCREENLAND
- SILVER SCREEN
- WEEKEND PICTURE MAGAZINE (Canada)



and these Musical "Greats" as Guest Stars!
FRANCES LANGFORD • LOUIS ARMSTRONG
★ GENE KRUPA • BEN POLLACK ★
★ THE MODERNAIRES ★

Keyed to meet the reading
eyes of every potential
movie-goer!

RESUBMIT RKO "LINE" TO PCA *Censor and Newspaper Defend Code*

Picture Will Be Withdrawn from St. Louis House as Arthur Protests Ban

Revisions in Howard Hughes' "French Line" were made and the controversial RKO release was resubmitted this week to the Production Code Administration.

Earlier in the week it was announced that the picture, playing in Fanchon & Marco theatres in St. Louis since December 30 without a Production Code seal, was to be withdrawn from the Missouri theatre there next Monday on orders from J. R. Grainger, president of RKO Radio.

To Be Held Accountable

The announcement followed notification by the PCA to the distribution company last week that it will be held accountable under Association regulations which call for a \$25,000 fine for violations by member companies of the Association. The distributor is entitled to appeal from the fine to the Motion Picture Association board.

The MPAA board would be required to determine what action should be taken against RKO Radio in the event it refused to pay the \$25,000 fine, should the fine be appealed and upheld. Possible penalties include suspension or cancellation of a company's membership in the association.

Repercussions were heard in St. Louis. Asserting that it does not question "the purposes of the Production Code Administration," Fanchon & Marco, in whose Fox theatre first, and currently in the Missouri, "French Line" has been shown, charged the Code administration with "discrimination among producers in the same circumstances."

Wrote to Archbishop

Letters containing the charge, made public this week, were written by Edward B. Arthur to Archbishop Joseph E. Ritter of St. Louis and to heads of the St. Louis Councils of Catholic Men and Catholic Women. All three publicly opposed exhibition of the picture and directed adherents **not to see it.**

"We know that it (the PCA) has issued seals to many pictures which, in our opinion, are not different in subject matter and treatment from 'The French Line,'" Mr. Arthur asserted in the letter. "Having arrived at such a conclusion, it must follow that we cannot deny to a private businessman (RKO) the ordinary right of contract."

"Golden Coach" to Open

Jean Renoir's "The Golden Coach," made in Italy, in color by Technicolor, and starring Anna Magnani, has been booked by Italian Films Export into the Normandie Theatre, New York, on a two-shows-a-day reserved seat policy, opening January 21.

Allied Artists Arranges One-Year Bank Loan

HOLLYWOOD: Allied Artists has signed a new one-year loan agreement with the Security First National Bank of Los Angeles, and participated in by Bankers Trust Company, New York, which provides for a revolving loan of \$1,250,000, and also permits guaranties up to \$500,000 covering bank loans to producers releasing through Allied Artists. The loan replaces the previous arrangement with the same banks, which was for \$1,000,000.

Allied Artists in February will put into national release three films, including Walter Wanger's "Riot in Cell Block 11," Morey R. Goldstein, vice-president and general sales manager, announced this week. The Wanger picture goes out February 28. The other films and their release dates are "Highway Dragnet," starring Richard Conte, Joan Bennett and Wanda Hendrix, February 7, and "Bitter Creek," starring Wild Bill Elliott, February 21.

Warners' "Boy" to Have 615 Dates in 12 States

Six hundred and fifteen theatres in 12 states of the southwest and midwest will play Warners' "The Boy from Oklahoma," following its world premiere January 26 at the Yale Theatre, Claremore, Okla. The saturation dates will be given tremendous publicity in all media. The opening itself will receive similar attention. It will help the opening of the March of Dimes drive in the area. Will Rogers, Jr. and very many notables from politics, stage, screen, radio and television will attend.

Majors Settle Parkway Theatre Anti-Trust Suit

Settlement before trial was achieved last week in the anti-trust suit by the Parkway Theatre, Spring Valley, N. Y., against the majors, excepting Columbia and United Artists, and the Spring Valley Theatre Corporation. The theatre asked \$450,000 and alleged it was forced, after opening June, 1946, to close two months later because it couldn't obtain pictures on any run.

Set "Ana-Ta-Han" Release

Josef von Sternberg's newest release, "Ana-Ta-Han" which he filmed in Japan with Daiwa Company will have its American premiere in New York early next month. A year and a half in production and said to be the costliest picture made in Japan, the film derives its title from an island in the South Pacific. An English narration is spoken by Mr. von Sternberg.

Mrs. Edna Carroll, chairman of the Pennsylvania Board of Censors, struck out at Samuel Goldwyn for his proposed revision of the Production Code in an article in the "Philadelphia Evening Bulletin." Also in an editorial the "Columbus Dispatch," Columbus, Ohio, advised producers to stick "with the present Production Code with its minimal restraints."

Making the point that the Code now is flexible enough to allow the handling of almost any topic, Mrs. Carroll said "The motion picture has matured to a point where almost any topic can be presented with the proper direction and handling. However, the same things could do the people of the commonwealth and the motion picture industry irreparable harm as exhibited on the community level without such proper control. Official censorship of motion pictures is a regulatory legal function which is protective of the people."

"Might Be Stiffened"

The editorial in the "Columbus Dispatch" said the code "might be stiffened a bit." "The Code has served the industry well in protecting the public against grossly salacious pictures," said the editorial. In asking for a "stiffening" the newspaper added that "we've seen some pictures in recent years that hewed about as closely to the line of decency as they could get without stepping over."

From Hollywood last weekend F. Hugh Herbert, president of Screen Writers Guild, released a letter to Eric Johnston, president of the Motion Picture Association.

Said the letter in part: "There are rumors current that revisions in the Code are contemplated. If this is true, the Guild, whose members, write the material which will have to conform to this revised code, offers its services to you in drafting such a revised code."

Must Have Board Approval

In reply Mr. Johnston said: "As you are doubtless aware, the board of directors of the MPAA has the responsibility for the Code and any changes in the Code would therefore have to be passed upon by the board." He said that if the Guild had any proposals to amend the Code, he "would like to suggest that you send them to me in writing."

Last week Wilbur Snaper, president of Allied States, declared that because exhibition is said to be in the most vulnerable position in regard to the public reaction to pictures that violate the Code he believes that it would be advisable to have exhibitor opinion reflected in the Code itself. He said he believed the Code was necessary but that it should be reexamined from time to time and should be realistic at all times.

Gee, but it's
**Great in
 Every Date!**

FALL RIVER ★ Wonderful!
 BURLINGTON ★ Smash!
 SPRINGFIELD ★ Fine!
 NEWPORT ★ Fine!
 PHILADELPHIA ★ Extended Run!
 TOLEDO ★ Fine!
 AKRON ★ Fine!
 STEUBENVILLE ★ Excellent!
 ANDERSON ★ Great!
 INDIANAPOLIS ★ Wonderful!
 DES MOINES ★ Strong!
 ST. LOUIS ★ Holding Over!
 RICHMOND ★ Sock!
 NORFOLK ★ Great!
 RALEIGH ★ Great!
 GREENVILLE ★ Excellent!
 CHATTANOOGA ★ Sock!
 ATLANTA ★ Holding Over!
 PALM BEACH ★ Strong!
 NEW ORLEANS ★ Holding Over!
 LAREDO ★ Exceptional!
 PHOENIX ★ Excellent!
 LAS VEGAS ★ Great!
 SAN DIEGO ★ Extended Run!
 SAN FRANCISCO ★ Holding Over!
 SACRAMENTO ★ Extended Run!
 SPOKANE ★ Holding Over!
 BUTTE ★ Strong!
 IDAHO FALLS ★ Outstanding!
 OMAHA ★ Excellent!
 TOPEKA ★ Strong!
 KANSAS CITY ★ Terrific!

**WALKING MY
 BABY BACK
 HOME**

"WALKING MY BABY BACK HOME" • Color by TECHNICOLOR • Starring DONALD O'CONNOR • JANET LEIGH with BUDDY HACKETT
 LORI NELSON • SCAT MAN CROTHERS • KATHLEEN LOCKHART • GEORGE CLEVELAND • Directed by LLOYD BACON • Screenplay by DON MCGUIRE
 and OSCAR BRODNEY • Co-Producer LEONARD GOLDSTEIN • Produced by TED RICHMOND • A UNIVERSAL-INTERNATIONAL PICTURE

"...Pictures with that Universal appeal!"



COURT WEIGHS STATE CENSOR

**Supreme Bench Expected
to Render Verdict Late
in February or March**

by J. A. OTTEN

WASHINGTON: For three hours last week the justices of the United States Supreme Court pondered the evidently perplexing problem of state censorship of motion pictures.

The biting remarks of Justice Frankfurter, the genial questions of Chief Justice Warren and the indignant inquiries of Justice Jackson indicated a strong feeling that current state censorship laws were vague and unsatisfying. On the other hand, the bench showed just as strong a feeling that the complete removal of state censorship was not the answer to the problem. A court decision is not likely before late February or March.

New York and Ohio Involved

Focus of the court's consideration were the pictures "M" and "La Ronde." The former had been banned in Ohio, the latter in New York. The case for "M" was argued by Columbus attorney John C. Harlor, with Ohio represented by State Attorney General C. William O'Neill. Attorney for Commercial Pictures Corp., distributing "La Ronde" was Florence Perlow Shientag; Charles A. Brind, Jr., argued for the New York State Board of Regents, under whose jurisdiction the Censor Board falls.

A few minutes after Mr. Harlor opened the argument, Justice Frankfurter took the ball away from him by asking if he wanted the court to declare unconstitutional the Ohio statute under which "M" was censored. When Mr. Harlor replied that this was what he wanted, Justice Frankfurter stated that the court had not done so in other similar cases.

"When you're asking for an absolute rule that nothing can be stopped," Justice Jackson said, "you're asking for a lot."

Justices Frankfurter and Black pointed out the similarity to "The Miracle" case, previously decided on narrow grounds by the court. "We have to consider your case under the same thing as 'The Miracle' case," Justice Frankfurter said. And Justice Black declared that "if 'The Miracle' case governs the 'M' case, we don't have to go all the way on this case."

Makes Crime Repulsive

On the other hand, when Attorney General O'Neill began to argue Ohio's case, Justice Jackson told him flatly, "I didn't see much in the picture that would incite a normal mind to crime and make crime attractive. The picture made it repulsive."

Mr. O'Neill replied that both the Ohio Board of Censors and the state Supreme

SAYS OHIO COURT NEVER SAW "M"

WASHINGTON: The Attorney General of Ohio gave the Supreme Court a possible backdoor exit for deciding the "M" case. C. William O'Neill told the court that the Ohio appellate court, which found that the Ohio board of censors had rightly banned "M" in the state, had never seen the picture. "If our court make a mistake and didn't look at the picture but only at the script," Mr. O'Neill said, "perhaps the case should be remanded to our court for further consideration."

Court had found, under the terms of the Ohio statute, that "the picture tended to promote crime." When Justices Jackson and Frankfurter questioned the Ohio statute and asked how it "avoided vagueness" Mr. O'Neill gave as his answer that the industry Production Code was "at least as indefinite and vague" as the Ohio statute.

During the argument on "La Ronde," which followed "M," the justices hammered away at the same points. Several justices vigorously questioned Mr. Brind's assertion that there is "general common agreement" on the meaning of the term "immoral," as used in the New York State statute.

"Anyone can say what the term 'immoral' means to him," Justice Frankfurter said, but along with Justices Warren and Jackson indicated he felt it was an ambiguous words with many possible interpretations attaching to it.

Mrs. Shientag characterized the wording of the statute as "indefinite and inexact," asking that the court declare it unconstitutional. A large portion of her argument, as well as that of Mr. Harlor, was a plea that motion pictures, as communications media, be granted the same protection from censorship under the first amendment as that granted newspapers and other types of publications.

"New Screen Techniques" Receives Good Press

"New Screen Techniques," the volume of 26 articles on new production and projection techniques, edited by Martin Quigley, Jr., continues to receive a "favorable press" at home and abroad. The January issue of "Films in Review," the monthly publication of the National Board of Review, says the volume "is informative and future historians will find it as useful as do we." The British Film Academy's December "News Letter" says of the book: "It is the best guide that there is at the moment to the new dimensions with which the cinema is beset."

Disney Year Net Profit Up To \$510,426

HOLLYWOOD: Consolidated net profit of Walt Disney Productions in the fiscal year ended October 3, 1953, was \$510,426, equal to 79 cents per share on the 652,840 common shares outstanding, Roy O. Disney, president, reported to stockholders.

This compared with a profit of \$451,809, or 69 cents a common share in the preceding year. Tax provision in the 1953 fiscal year amounted to \$365,000, compared to a provision of \$75,000 a year ago.

Gross income for the 1953 fiscal year totaled \$8,365,861, an increase of \$643,042 over the \$7,722,819 reported for the preceding year. Mr. Disney stated that much of the increase was attributable to "Peter Pan," which was released in February, 1953.

During 1953 outstanding debentures were reduced by \$24,590 and at the fiscal year end there remained outstanding \$244,040 from the original obligation of \$1,364,200 incurred in 1945.

Disney will release a highly diversified program in the next two or three years, the report stated. In addition to a variety of short subjects and special material, the program includes three basic kinds of feature-length films, ranging in production cost from less than \$100,000 to over \$3,000,000, all-cartoon, live action and nature pictures. An investment of nearly \$1,000,000 over the last five years in rounding out the company's physical facilities has made this diversification possible, the report said.

New York Theatre Asks \$7,500,000 in Trust Suit

Seeking treble damages totaling \$7,500,000, the Harlem-Grand Amusement Co., operating the Star theatre at 107th St. and Lexington Ave., New York, has filed an anti-trust suit in New York Federal Court. The plaintiffs claim that eight major distributors have demanded unreasonable clearance since 1931 and that they have been denied the right to bid for first-run product. It is charged the distributors follow a pattern of fixed runs, clearances and admission prices as part of a conspiracy with affiliated circuits.

Warners "The Command" Opens in New York

Warners' first production in Cinema-Scope, "The Command," opened in New York Friday evening, at the Paramount theatre. It also is the theatre's first production in the new medium. The house was closed to the public Friday morning and afternoon for installation of a double sized wide and curved screen and a changeover of already elaborate sound equipment. The new screen extends the full width of the proscenium arch.

Taft-Hartley Shift Would Aid Industry

WASHINGTON: President Eisenhower asked Congress Monday to relax the union shop provisions of the Taft-Hartley law as applied to the motion picture and other amusement industries.

He urged that employers be allowed to enter into pre-hire contracts with unions and, more important, that union-shop contracts be allowed under which a film industry employee must become a union member within seven days after the beginning of his employment, instead of 30 days as at present.

This change has long been sought by studio unions, who argue that because of the temporary character of much film work, many industry workers need never join unions under the present 30-day grace period.

The President's recommendation was one of 14 points in a special message sent to Congress on revision of the Taft-Hartley law. Due to the highly controversial nature of the subject, odds are no better than 50-50 that Congress will do anything in the Taft-Hartley field this year. However, there is a better possibility that some limited revision bill might get through.

"Employees engaged in the construction, amusement and maritime industries have unique problems because their employment is usually casual, temporary or intermittent," the President declared. "I recommend that in these industries the employer be permitted to enter into a pre-hire contract with a union under which the union will be treated initially as the employees' representative for collective bargaining. I also recommend that in these industries the employer and the union be permitted to make a union-shop contract under which an employee, within seven days after the beginning of his employment, shall become a member of the union."

Among other points urged by the President were these: there should be a secret ballot, under Government auspices, before any strike; employees should be permitted to revoke their authorization for check-off of dues; Congress should make a thorough investigation of union welfare and pension funds; communist affidavit provisions should be repealed providing Congress enacts general anti-Communist legislation urged by the President; injunctions should be discretionary with the courts in secondary boycott cases; secondary boycott provisions of the present law should be relaxed; and provisions should be enacted to safeguard the representation rights of striking unions.

Oklahoma Group to Meet

OKLAHOMA CITY: Allied Theatre Owners of Oklahoma, Inc., will hold its annual convention at the Biltmore Hotel here March 9 and 10, it has been announced by Glen D. Thompson, president.

People in The News

MAURICE BERGMAN, executive in charge of public relations for Universal-International, in New York, will add to his duties those of home office studio representative.

TURNER B. SHELTON, former west coast production official, has been appointed deputy chief of the Government's overseas film program.

DOUGLAS D. ROTHACKER, JR., has been appointed general manager of the Rothacker production and distribution operations throughout the United States and Canada, due to the continued illness of DOUGLAS D. ROTHACKER.

WILLIAM TWIG, assistant branch manager for Warner Brothers in Boston, has been

promoted to branch manager of the Pittsburgh office.

LARRY GRABURN has been appointed west coast assistant to PAUL N. LAZARUS, JR., Columbia vice-president in charge of advertising and publicity. Prior to joining Columbia he was director of advertising, publicity and exploitation for the Odeon Circuit, Canada.

WILLIAM J. MCSHEA has been promoted to branch operations manager of RKO Radio, succeeding the late AAGE SCHUBART.

GEZA POLATY, Warner International manager in Cuba, has been appointed manager in Indonesia, with headquarters in Djakarta.

Industry Leaders Are Named Brotherhood Vice-Chairmen

Thirty-two leaders of the industry have been named for and have accepted positions as national vice-chairmen for the 1954 Brotherhood Week, February 21-28. Chairman is Emanuel Frisch. Publicity for the campaign and for a dinner to be held at the Waldorf-Astoria February 4 will be handled by Max Youngstein. The vice-chairmen are: Barney Balaban, Robert S. Benjamin, Charles Boasberg, Steve Broidy, Jack Cohn, Alfred E. Daff, Russell V. Downing, Jack Frye, James R. Grainger, William J. Heineman, William W. Howard, John Reed Kilpatrick, Arthur B. Krim, Al Lichtman, Harry Mandel, A. Montague, Louis Nizer, Edward J. Noble, John J. O'Connor, Thomas F. O'Connor, Milton R. Rackmil, Charles M. Reagan, Sam Rinzler, Herman Robbins, Samuel Rosen, A. Schneider, A. W. Schwalberg, George P. Skouras, Spyros P. Skouras, Nate B. Spingold, Joseph R. Vogel and Herbert J. Yates.

Gulf Showmen Honoring Sol Sachs at Luncheon

A testimonial luncheon is being prepared at Houston for S. M. "Sol" Sachs, RKO Dallas manager. Sponsor is the Houston Theatre Owners Association. Chairman of the luncheon committee is Jack A. Farr. The luncheon will be January 22 at the Frontier Restaurant. There will be guest speakers.

Communion Breakfast In Canada January 31

TORONTO: The third annual Communion Breakfast of the Canadian film industry has been arranged for January 31 at the King Edward Hotel here, following mass at St. Michael's Cathedral. Co-chairmen for the breakfast are John J. Fitzgibbons, Jr., and Clare J. Appell of the Canadian MPDA.

Rank's Films In Best Year

Universal reports that its J. Arthur Rank pictures had their best year here. More than 15,000 bookings were made during 1953. This is the largest number for any year since 1946 when the company undertook distribution of the British product throughout the United States.

The company also notes more large circuits are taking the Rank films. During the year, 145 theatres were recorded as specialists in foreign films. Some 350 subsequent run houses had a similar policy. It is termed "noteworthy" by the company that the majority of bookings were obtained in large or conventional theatres.

Some of the pictures have been "The Queen Is Crowned," "Lavender Hill Mob," "The Man in the White Suit," "The Promoter," "Ivory Hunter," "The Cruel Sea." Coming are "Genevieve" and a re-release of "Hamlet."

"Glenn Miller Day" Marks Iowa Opening

Clarinda, Ia., Tuesday had its "Glenn Miller Day." The Universal-International feature about the town's native son, the late band leader, Glenn Miller—"The Glenn Miller Story"—opened at the Clarinda theatre after a day-long celebration. Jimmy Stewart, star; Mrs. Lou Miller, mother of Glenn Miller; Governor William Beardsley; Iowa National Guard chief, Major Gen. Fred C. Tandy; Mayor Donald Drake—all these and others were on the list of notables at the theatre. The event was part of a statewide Glenn Miller Week. Fifty press representatives attended. One of the highlights of the day was dedication of the new Glenn Miller Armory, at which 5,000 persons joined in a special dance.

REPUBLIC SETS 29 THIS YEAR *Census Will Check U. S. Exhibition*

Yates Says \$15,000,000 Is Already Spent on Eight Pictures Completed

Republic plans to release 29 pictures in 1954, Herbert J. Yates, president, announced Wednesday. Keeping pace with the increase in production budgets, he disclosed that an appropriation of \$4,700,000 has been allocated to advertising, publicity and exploitation. Twenty-two of the pictures were cited as "de luxe attractions." More than \$15,000,000 has already been spent on eight pictures of the group which have been completed.

Declaring that "our faith in the industry has been substantially proved" in the past year, Mr. Yates said the company has "searched thoroughly the publishing field for best-selling novels, and has secured top box office stars and production personnel for its new program, a majority of which will be filmed in Trucolor by Consolidated."

"Jubilee Trail" to Be First On New Release Schedule

Launching the 1954 schedule will be "Jubilee Trail," a Literary Guild selection, with Vera Ralston, Joan Leslie and Forrest Tucker, in Trucolor. Joseph Inman Kane is associate producer. Joan Crawford stars in "Johnny Guitar," melodrama in Trucolor, with Sterling Hayden, produced and directed by Nicholas Ray.

Other productions awaiting release in the lineup are: "Make Haste to Live," suspense drama with Dorothy McGuire and Stephen McNally, with William Seiter as associate producer-director; "Hell's Half Acre," with Wendell Corey and Evelyn Keyes, with John H. Auer as associate producer-director; "The Outcast," Trucolor, John Derek, Joan Evans, with William J. O'Sullivan associate producer, William Whitney director; "Laughing Anne," produced and directed by Herbert Wilcox, in color by Technicolor, Wendell Corey, Margaret Lockwood and Forrest Tucker; "The Shanghai Story," Frank Lloyd associate producer-director, with Ruth Roman and Edmond O'Brien; "Trouble in the Glen," filmed in Scotland in Trucolor with Margaret Lockwood, Orson Welles, Forrest Tucker.

Top Budget Production To Be Directed by Ford

Augmenting the completed lineup, Republic's 1954 production program will be the most imposing in the company's history, Mr. Yates said. Highlighting this forthcoming schedule will be a top-budget production to be directed by John Ford. Important on the roster is "The Big Whisper," to be produced in Berlin by Virginia Van Upp. "Brother Van," by Alton Jesse Smith, will be brought to the screen in Trucolor.

"The Life of Richard Wagner," and "The Passion Play" in Trucolor, are also slated for production.

The company now is setting plans for "The Vanishing American," "Santa Fe Passage"; "The Great 'H' Bomb Robbery," "Man from Texas," "The Mighty Melvin," "Jesse James Was My Neighbor," "The Alamo," "Timber Jack," and a science-fiction story, "Tobor."

Judy Canova will star in three features geared to appeal to large audiences. Rex Allen will star in four outdoor action pictures. The 1954 schedule is rounded out by four serials.

Uphold Jury Award to Colorado Exhibitor

DENVER: The U. S. Circuit Court of Appeals here, with three judges, affirmed the award given by a U. S. District Court jury in February, 1952, of damages of \$300,000 to Cinema Amusement Co., operating the Broadway. Cinema had sued Loew's, 20th Century-Fox and RKO Pictures for \$1,000,000 trebled damages for alleged inability to get a proper run or moveover for the Broadway at a reasonable price for several years prior to the trial. Attorneys for the defendant companies said they would study the decision before determining whether to appeal further.

Memphis Still Doesn't Want "Sadie Thompson"

Censors for Shelby County and the city of Memphis, Tenn., still won't allow the residents to see Columbia's "Miss Sadie Thompson." They saw the film last week the second time. The picture was reported on this trip to have been cut slightly. M. A. Lightman, Malco circuit chief, said at the week's end he would put the film this Friday into his circuit's Avon and Sunset theatres, the latter a drive-in. H. B. Price, new mayor there, has approved the picture without question.

Legion Reviews 17, Puts One in Class C

The National Legion of Decency, this week reviewing 17 pictures, placed "Violated" in its Class C, condemned, listing. In Class B, morally objectionable, are "Act of Love," "The Bigamist," "The Pleasure Garden," "Sins of Jezebel," "Tanga-Tika," and "Wicked Woman." Termed morally unobjectionable for adults are "Border River," "Drums of Tahiti," "The Golden Coach," "His Majesty O'Keefe," "Spice of Life." Morally unobjectionable for general patronage are "The Eddie Cantor Story," "Horses Mouth," "Path to the Kingdom," "King of the Khyber Rifles," and "Knights of the Round Table."

WASHINGTON: About the middle of this month the Census Bureau hopes to send out to exhibitors the questionnaires used to gather vital information about motion picture theatre business in 1953.

This will be the first Government survey of film exhibition since the census taken in 1949 to cover 1948 business. Due to Congressional appropriations cuts last year, the current survey won't be as all-inclusive as the 1949 survey. Census Bureau officials said the current forms would go out to all firms operating 11 or more theatres and to a large, representative sampling of remaining exhibitors. The 1949 census polled every exhibitor.

Also due to appropriations cuts, no survey is being taken this year of either production or distribution. Surveys for both fields had been planned before lawmakers chopped the Census Bureau budget.

Finally, the budget cuts have forced the Bureau to cut down the number of questions they had planned to put to exhibitors. The forms will ask only for the total number of paid admissions in 1953, total receipts from admissions, total Federal admission taxes, total state admission taxes, total city admission taxes, total receipts from concessions and seating capacity. Information will be compiled separately for indoor and drive-in theatres, and Bureau officials said they hoped the results would be available some time in May.

SEC Report Shows Loew's Officer Salaries

WASHINGTON: Nicholas M. Schenck, president of Loew's, Inc., received \$116,902 for the fiscal year ended Aug. 31, 1953, while Dore Schary, vice-president in charge of the studio received \$146,799 for the same period, according to a company report to the Securities and Exchange Commission.

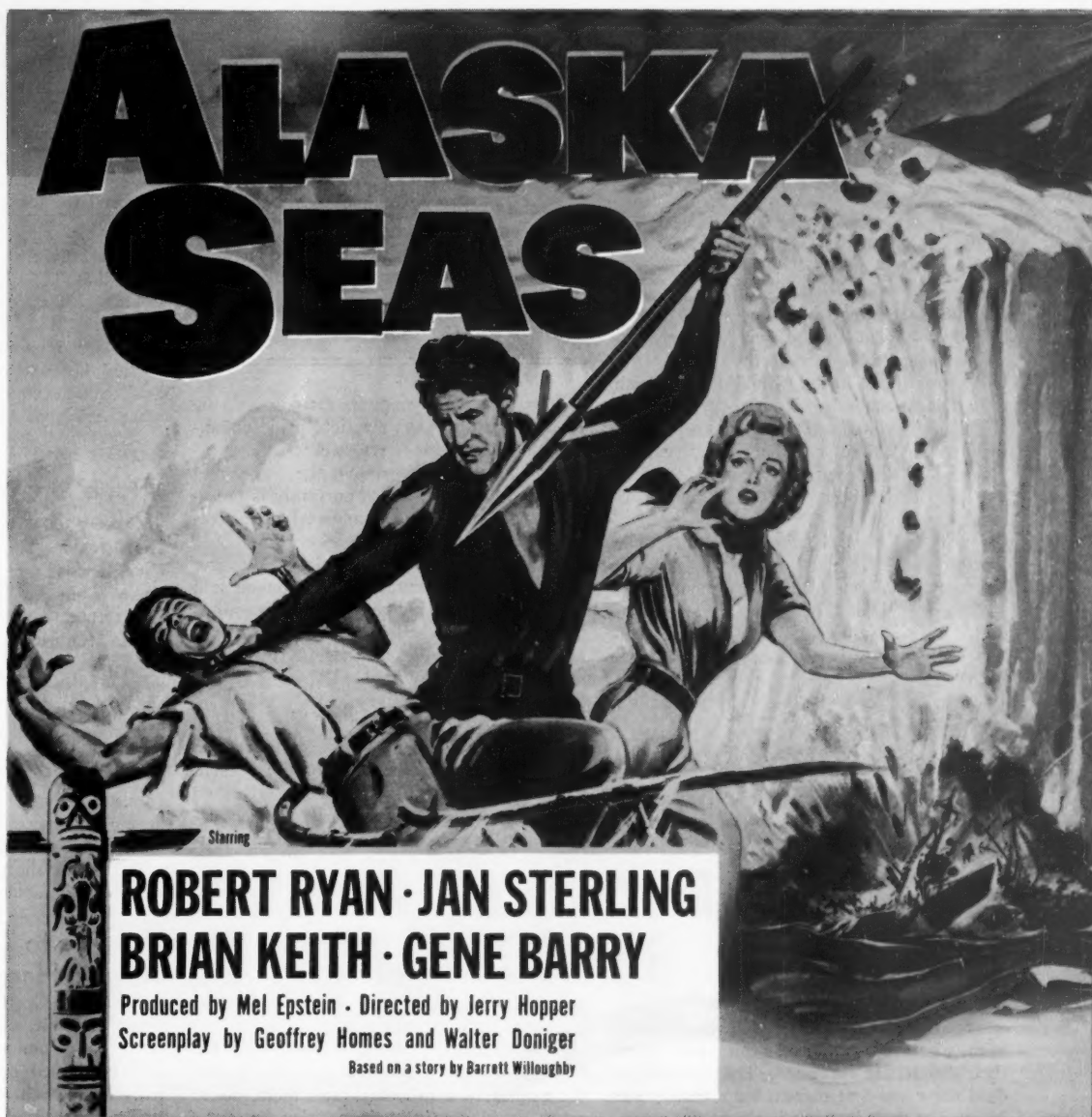
The 1953 salary schedule as compared to the remuneration of officers in 1952 showed a cut of \$317,928 in salaries and \$28,036 in bonuses.

Other officers received the following salaries for the last fiscal year: J. Robert Rubin, vice-president and counsel, \$95,185; Edgar J. Mannix, vice-president, \$127,750; William F. Rodgers, vice-president, \$66,485; Charles C. Moskowitz, vice-president and treasurer, \$131,143; Joseph R. Vogel, vice-president, \$132,508; Leopold Friedman, vice-president, secretary and counsel, \$111,897. All directors and officers as a group received \$1,534,679.

"Fugitive" to Loew's

"The Little Fugitive," after 15 weeks at the Normandie theatre in New York, has been booked into the Loew's circuit in New York and New Jersey starting February 4.

**PARAMOUNT'S EXCITING NEW
ADVENTURE HIT... SET IN AN
EXCITING NEW ADVENTURE
LOCALE**



**BOOK IT NOW...THE BIG STORY OF THE
PLUNDERING BRAWLERS OF THE NORTH
FRONTIER WHERE NO MAN OR WOMAN
IS SAFE FROM THEIR TERROR!**

BRITISH PLEA ON TAX FEB. 4

Proposed Taxation Scale Seen Cutting Revenue by £7 Million Annually

by PETER BURNUP

LONDON: Date of the all-trade entertainment tax delegation's meeting with J. Boyd Carpenter, Financial Secretary to the Treasury, have now been fixed at February 4.

In the meantime, the C. E. A. has submitted to the Customs and Excise authorities a new scale of taxation, seat by seat, which it suggests would result in tax reduction to the order of £7 million annually.

Based on Year to Last June

The scale is based on admissions for the year to June 30, 1953. The cost to the Exchequer of the proposed remissions on that basis would be £7,416,000. But the Association anticipates that attendances will decline by six per cent in the current year and estimates accordingly that the actual relief will approximate to the £7 million for which the trade asks.

The scale aims to benefit cheaper-priced seats and it is claimed that if the scale is accepted by the Chancellor, 84 per cent of the benefit would accrue to seats up to and including 2s 3d.

Producers made it a condition of their joining exhibitors in an approach to the Treasury that care should be taken of the Eady Fund yield. They have always maintained that an annual minimum of £3 million Eady money is necessary if production is to be sustained here on its present scale; whereas the Fund is likely to yield £2½ million only this year.

Depends on Attitude

Although all depends on the Chancellor's attitude toward the industry's claim, much back-stage haggling goes on already in regard to the division of the ultimate spoils. Producers seek to insist that their Eady £3 million be restored whatever remission be accorded by Mr. Butler. Exhibitors, on the other hand, take the line that £7 million tax remission is necessary if their businesses are to be hauled out of the red.

Producers, on that argument, must do with whatever exhibitors can spare after their deficits are corrected. Theatre men indeed are consistent therein for a clause was inserted at their instance in the recent agreement extending the Eady scheme in the following terms:

"Failing any reduction in the rate of cinema entertainment duty becoming available before or at the day when the existing levy scheme expires (that is, July 31, 1954), the levy will be modified as follows . . . " In other words, unless tax relief comes their way they will insist on a drastic reduction in even the present Eady levy.

100-HOUSE CIRCUIT IN BRITAIN HAS CINEMASCOPE

LONDON: Sol Sheckman, managing director of the Essoldo circuit, announced here last week three of his key theatres will be equipped with CinemaScope, with others to follow as soon as he is assured of a flow of films in the process. Essoldo, with its 100 theatres, is the third largest and the largest independent circuit in Great Britain. Mr. Sheckman's declaration and his decision to adopt the extended play-time principle in connection with CinemaScope films is expected to have considerable influence among his fellow independents. CinemaScope films will have opened in about 60 theatres here by the end of February.

John Davis, managing director of the J. Arthur Rank Organization, made an unexpected attack here last week on the theatre managers' trades union, the Society of Cinema Managers, which currently is pressing for a new wages and working agreement.

Speaking at the annual Good Management Contest presentation luncheon he said that annual pay increases and promotions of his managers had been held up because of the "unreasonable attitude" of the union in its discussions with C. E. A. in regard to a proposed new agreement.

He pointed out that of their 580 managers, 423 were already receiving remuneration in excess of the provisions of the present agreement. That cost the Organization no less than £33,000 a year but the men received this for good work and the Organization was happy to pay out, Mr. Davis added.

The Rank attitude to the managers' union was made clearer in a subsequent speech at the gathering by J. Arthur Rank himself.

Serving Two Masters

Mr. Rank said he was a great believer in unions and the part they played in bringing forward the workers' point of view but managers' were employers' men and it was the employers who looked after them. Managers could not in their position have the union as master and the employer as well.

That is the first occasion when blunt words of the sort have been addressed to the managers' union by a powerful circuit. Reactions thereto will be closely watched. Piquancy is lent to the situation by reason of the fact that this year's national president of the union is one of the Rank Organization's top managers, Roy G. Mason.

Awards to the total of £12,485 were pre-

sented to winners in the just concluded Good Management Contest. Recipients included 427 managers, 14 assistant managers, 11 district managers and 303 members of theatre staffs.

▽

Renters here are gleefully counting their blessings. Typical example thereof concerns a J. Arthur Rank knockabout comedy, "Trouble in Store," starring a newcomer to the screen, Norman Wisdom. Following a two-weeks West End showing, which evoked surprisingly ecstatic notices from the majority of national critics, the picture went on suburban release December 29. G. F. D. reports that in the course of the week the film set up 25 new all-time records out of the 30 Gaumont theatres it played during that period.

Another which scored heavily was Metro's "Julius Caesar." Business on the film has mounted throughout its nine weeks run at the Carlton. The eighth week gross, for example, exceeded the fifth week by 15 per cent and the sixth by 26 per cent.

▽

Cable advices from Sydney, Australia, show that "The Cruel Sea" took a net of £14,028 in its first week at the State theatre there. This is an all-time record and is £3,453 in excess of a record established at the theatre 10 weeks ago. "The Cruel Sea" came second in The HERALD's box office survey of 1953's big grossers in England.

"Robe" Breaks Records in 12 Key British Openings

LONDON: "The Robe," 20th-Fox's first CinemaScope picture, Monday opened to big business in 12 key provincial houses in Great Britain. Typical was the reaction in Leeds, traditionally one of the exhibitors' toughest selling areas, where all records were shattered and the evening paper carried a five-column picture of queues waiting five hours to get in. The results were the same at the Plaza in Swansea, largest theatre in South Wales, another tough selling area. With such patron reaction, exhibitors here are expected to convert to the new process in growing numbers despite their antipathy to the expenditures required for stereophonic sound equipment.

20th-Fox to Tell Exhibitors How to Handle CinemaScope

Twentieth Century-Fox will tell exhibitors how to exhibit in CinemaScope. Special reports on recommended projection practices will be issued to exhibitors by the company's Research and Development Division, under Earl I. Sponable, director of research. These reports will be compilations of information from the field and from conferences with major services and equipment companies. The first deals with picture damages, splices and sound damage. The Research and Development Division also will answer exhibitor questions. It is distributing a 36-page handbook on equipment, installation, maintenance and operation of the equipment.



The crazy-mixed-up "Born Yesterday" cutie... in the comedy of the year!

Columbia Pictures laughingly presents Judy Holliday in
"It Should Happen To You" co-starring Peter Lawford
with Michael O'Shea and introducing Jack Lemmon • Story
and screen play by Garson Kanin • Produced by Fred Kohlmar
and directed by George Cukor To Be Released In March

Hollywood Scene

by WILLIAM R. WEAVER
Hollywood Editor

TWO HOLLYWOOD organizations whose aggregate membership embraces nearly everybody engaged in the making of pictures, and whose governing bodies have been assessing a large measure of the local unemployment to the production of pictures abroad by American producers, were told by two guest speakers in two days last week that there is no likelihood of a change of policy in that regard for quite some time.

Johnston and Lippert The Guest Speakers

The two organizations are the Motion Picture Industry Council, an over-all type of organization comprised of 11 individual organizations, and the AFL Film Council, which is made up of all the AFL or AFL-affiliated unions and guilds in the production community, a grouping of an officially estimated 20,000 persons employed in the Hollywood branch of the industry.

The guest speaker who addressed the MPIC was Eric Johnston, president of the Motion Picture Association of America and principal negotiator of this industry's trade agreement with some 67 countries.

The guest speaker who addressed the AFL Film Council was Robert L. Lippert, president of Lippert Pictures, Inc., and a producer who turned away from Hollywood a couple of years ago for somewhat special reasons and since then has learned about overseas production at first hand.

Mr. Johnston said the Hollywood complaint about unemployment in production is duplicated in every other film-producing country in virtually identical terms and for very similar reasons. He said he had no formal, statistical explanation for this state of affairs, but was personally inclined to believe the worldwide decline of demand for what has been called in-between product is principally responsible, pointing out that, while the pictures in demand play longer and more profitably than ever before, the others fall disastrously short of paying for themselves. Thus, although theatre business in most countries is prospering tremendously, the number of pictures being produced is lower than previously.

Industry Drew 43% of Revenue from Overseas

Mr. Johnston told his listeners that only one American-made picture in four recouped its investment during 1953, although some of those that did recoup it have run up grosses such as haven't been witnessed heretofore in all the history of the industry.

Nevertheless, he said, the American industry drew between 43 per cent and 44 per

cent of its revenue from overseas exhibition during the year, which was 10 per cent more than it received in 1952, and the percentage promises to be higher for 1954.

The problem of the American studio worker takes on different proportions, Mr. Johnston made clear, when it is realized that 40 cents of his wage dollar comes from abroad, and that his wage level couldn't be maintained if the trade's foreign income were destroyed. Mentioning that the MPAA companies produced only 12 or so pictures abroad in 1953, and that these were pictures benefiting greatly from foreign setting, the MPAA executive pointed out that this production policy served several purposes.

Enabled Use of Blocked Funds in Other Countries

It enabled the companies to utilize blocked funds and to provide employment for nationals of the countries concerned. And it enabled the companies to take advantage of governmental subsidies in some of those countries. Mr. Johnston's address, extemporaneously delivered, wound up with the observation that any restrictive action by the American industry or government, such as quotas, tariffs or trade limitations, would be most disadvantageous to our interests.

Mr. Lippert's extemporaneous address to the AFL Film Council narrowed the subject of overseas production by American producers considerably. Since ceasing his production activities in Hollywood some two years ago, following sharp differences with the Screen Actors Guild arising from the sale of some of his theatrical motion pictures to television without observing SAG regulations concerning payment to actors in films thus disposed of, Mr. Lippert has been co-producing abroad with European producers.

He told the Council members he had found that it takes about twice as long to make a picture abroad as here, and that although the wage scales are about half as high as in Hollywood, this does not mean that you come out even on that score due to time loss.

Government Subsidies Make Filming Possible Abroad

Mr. Lippert told his listeners there would be no overseas production of pictures by American producers, especially the independents, if it were not for the governmental subsidies available there. He told the Council members these subsidies sometimes amount to as much as 40% of the budget.

The two speakers, citing different facts and figures but making the same point, so far as continuation of overseas production is concerned, gave 1954 a pretty clear outlining for individuals and studios dependent on Hollywood production activity.

THIS WEEK IN PRODUCTION:

STARTED (3)

PARAMOUNT
Bridges at Toko-Ri
(Eastman color)

20TH-FOX
Raid (Panoramic;
Technicolor)

REPUBLIC
Tobor (Dudley Prod.)

COMPLETED (5)

INDEPENDENT
Bullet Is Waiting
(Welsch; Technicolor)

UNIVERSAL
Playgirl

MGM
Valley of the Kings
(Technicolor)

WARNER
Ring of Fear
(Wayne-Fellows;
CinemaScope;
WarnerColor)

PARAMOUNT
Conquest of Space
(Technicolor)

SHOOTING (17)

COLUMBIA
Human Beast
Waterfront

20TH-FOX
Garden of Evil
(CinemaScope;
Technicolor)

INDEPENDENT
Four Desperate Men
(Bogeous; Eastman)

UNIVERSAL
Black Shield of Falworth
(CinemaScope;
Technicolor)
Sign of the Pagan
(CinemaScope;
Technicolor)

MGM
Brigadoon (Cinema-
Scope; Ansco color)
Student Prince (Cinema-
scope; Ansco color)
Bride for Seven Brothers
(CinemaScope;
Eastman color)
Beau Brummell
(Eastman color)

WARNER
Lucky Me (Cinema-
Scope; WarnerColor)
Star Is Born
(CinemaScope;
WarnerColor)
Talisman (Cinema-
Scope; WarnerColor)
High and Mighty
(Wayne-Fellows;
CinemaScope;
WarnerColor)

PARAMOUNT
Rear Window
(Technicolor)

RKO
Big Rainbow
Susan Slept Here

THREE PICTURES were started during the first week of 1954, a slow beginning for a year expected to start off with a rush after those two holiday weeks that cut down production activity at year's-end. Maybe next week will be livelier.

William Perlberg and George Seaton started the important "Bridges at Toko-Ri" for Paramount, with Mark Robson directing William Holden, Grace Kelly, Fredric March, Mickey Rooney, Robert McGraw and others. It's going in Eastman color.

Dudley Productions began filming "Tobor," for Republic release, with Richard Goldstone producing and Lee Scholom directing. Charles Drake, Karen Booth, Arthur Shields and Billy Chapin are in the cast.

"The Raid" is a Panoramic Productions enterprise in color by Technicolor for 20th-Fox distribution, with Van Heflin, Anne Bancroft, Richard Boone, Tommy Rettig and Peter Graves in a cast directed by Hugo Fregonese. Robert L. Jacks is listed as producer.



Academy Award Winner

JOHN

HUSTON

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on location in Africa and Europe, topping anything he's ever done before, including "Moulin Rouge" and "African Queen"!



Academy Award Winner

HUMPHREY

BOGART

...stars in it...

the Academy Award adventurer... in his biggest adventure of all!



Academy Award Winner

JENNIFER

JONES

...co-stars in it...

a great actress in the most challenging role of her career!



Firebrand

GINA

LOLLOBRIGIDA

...smolders in it...

a torrid new talent makes her American debut in a role as fiery as the Mediterranean sun!



And a Cast Headed By

PETER LORRE

ROBERT MORLEY

EDWARD UNDERDOWN

as a sinister, treasure-hunting conspiracy ruthlessly battling for the greatest fortune of the age!

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JENNIFER JONES

GINA LOLLOBRIGIDA

in **JOHN HUSTON'S** production of

Beat The Devil

co-starring

ROBERT MORLEY

with

PETER LORRE - EDWARD UNDERDOWN

Screenplay by JOHN HUSTON and TRUMAN CAPOTE

From the novel "Beat the Devil" by JAMES HEELICK

Directed by JOHN HUSTON

A SANTANA-ROMULUS PRODUCTION



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AND it's backed by a high-powered, showmanship campaign that beats them all . . . newspapers, national magazines, radio, TV, tie-ups . . . everything and anything you need for **SURE-FIRE, BIG BOXOFFICE GROSSES!**



MEXICAN FILMS OFF LAST YEAR

by LUIS BECERRA CELIS
in Mexico City

Last year turned out as the worst for the Mexican film trade in its 23-year modern history, which dates from the production of the first spoken film in 1930.

That grim forecast is based upon the report of the National Cinematograph Board that of the 53 pictures produced during the first half of 1953, only 16 have been released, all only fair at the box office. Trade opinion is increasing that total 1953 production won't exceed 78, a new low for recent times, and worse, that there has been a drop in quality. With the exception of "Mr. Photographer," starring Cantinflas, top money-making comedian, there has not been an important money-making picture this year.

Hollywood Dominates

Hollywood is more than ever dominating the local screens, according to the National Exhibitors Association. In October, U. S. films enjoyed 58.1 per cent of total playing time here. Mexican product could do no better than 20 per cent. Spanish films occupied 9.3 per cent; Italian, 6.3; French, 6.5, and British and Guatemalan, 3.2 each. Last month saw the exhibition of the first Guatemalan picture in Mexico. It played two subsequent run theatres simultaneously.

A form of Government subsidy for the picture industry, a permanent special fund to "stimulate the national cinematograph business," starting with 1954, was asked of the Federal legislature by Congressman Rodolfo Landa Echeverria, an actor who also is an executive of the National Actors Union and chairman of the Congressional Cinematographic Stimulation Committee. The amount of the fund is to be left to the discretion of the President.

Mr. Echeverria explained that his motion is founded on Article 32 of the new Cinematographic Law which allows Government money aid for the trade.

This money aid, according to Mr. Echeverria, would assure production of films of national interest, as well as of higher artistic quality which would make them more acceptable in Mexico and for export.

Finance Minister Antonio Carrillo Flores has promised a delegation of exhibitors that he would discuss with President Cortines the exhibitors' protest against the projected 10 per cent increase in the tax on theatres' gross, which would increase these levies to 26.67 per cent. The exhibitors told the minister that if the increase is enacted, it, along with the higher income tax for exhibitors, would take 95 per cent of their profits. They warned that if that happens, the Mexican

picture trade "will suffer the greatest collapse in its history."

The 3-D exhibition problem here is being partially solved with the manufacture in Mexico of polarizing spectacles at 4.07 cents a pair by Samuel Granat who, with his brother, operates a large local theatre circuit. Imported spectacles cost 17 cents a pair, including shipping, import duty and insurance charges.

The availability of the 4.07-cent spectacles make local exhibitors a little less cool toward 3-D films. The City Amusements Supervision Department still insists that each patron be provided a pair of viewers free.

AUSTRALIA

by FRANK O'CONNELL
in Sydney

Concerning its CinemaScope, Ernest Turnbull has announced that 20th-Fox will send a unit to Australia this year to film the Royal Tour in that process. He also said that Australia Movietone is being geared to produce newsreels in CinemaScope next year, to meet requirements of Hoyts, which is making installations in 70 theatres.

National Theatres Corporation of America, which owns the bulk of the 500,000 ordinary shares in Hoyts Theatres, Ltd., will receive its first dividend payment on these shares this year. Hoyts will pay 2s. (approximately 25 cents) per share, so that National should get more than \$100,000 from these shares. The corporation also owns the 10 per cent "C" preference shares which were converted to ordinary status last February. Original ordinary shares had never received a dividend, although the "C" shares last year received 10 per cent, first payment since 1927.

Hoyts consolidated net profit for the year to June was £274,479 (approximately \$617,577) or an increase of £23,224 (approximately \$52,254) over the previous year. The parent company profit was \$450,000.

ITALY

by ARGE0 SANTUCCI
in Rome

Import of foreign films by Italy dropped 20 per cent during the first six months of 1953, compared with the corresponding 1952 period. Between January 1 and June 30, 1953, only 147 films were imported by Italy, compared with 185 the year before. The figures were revealed by Senator Terosio Guglielmone during a recent debate on the foreign trade budget.

The Senator also revealed the worldwide audience for Italian films numbered about 516,000,000 people in 1952, of which 270,000,000 were in Italy and the remaining

246,000,000 abroad. The total in 1948 was said to be 207,000,000, of which 87,000,000 were in Italy and 120,000,000 in various countries abroad.

Beginning January 1, 1954, Italian TV audiences now have to pay a so-called subscription rate, which is practically a tax. The amount is 15,000 lira (\$24) yearly, as established by the Interministerial Committee for Prices (C.I.P.). The rate for TV sets also includes the rate for radios, which is 2,450 lira (\$3.90). TV, as well as radio broadcasting, services are a Government monopoly entrusted to the Government's R.A.I. agency.

The number of TV sets here is not known exactly, but is estimated at 18,000 approximately at the present time.

The International Federation of Film Producers Associations, meeting in London recently, decided to grant its cooperation to international film exhibits and festivals provided: (1) that they are approved by the IFFPA itself, (2) that the government of a country where a particular festival takes place permits the free release of the exhibited pictures, and (3) that producers will be granted free transfer of all proceeds from the exhibited pictures.

Presiding over the meeting was Dr. Renato Gualino, head of Lux Films. In attendance was F. W. Allport, representative of the Motion Picture Association of America, as well as representatives of Great Britain, France, Germany, Spain, Sweden and Mexico.

The board also approved the following schedule of festivals for 1954: Class A (competitive exhibits), Cannes, March 25-April 9; Venice, August 25-September 10; Class B (non-competitive), Sao Paulo, Brazil, February 12-26; Mar Del Plata, Argentina, March 7-16; Berlin, June 18-29; San Sebastian, Spain, July 10-27; Class C (special films), Cortina D'Ampezzo, Italy, sport pictures, February; Brussels, tourist films, October; Class D (national exhibits), Punta Del Este, Uruguay, March 1-7; Locarno, Switzerland, July; Cairo, Egypt, October.

ARGENTINA

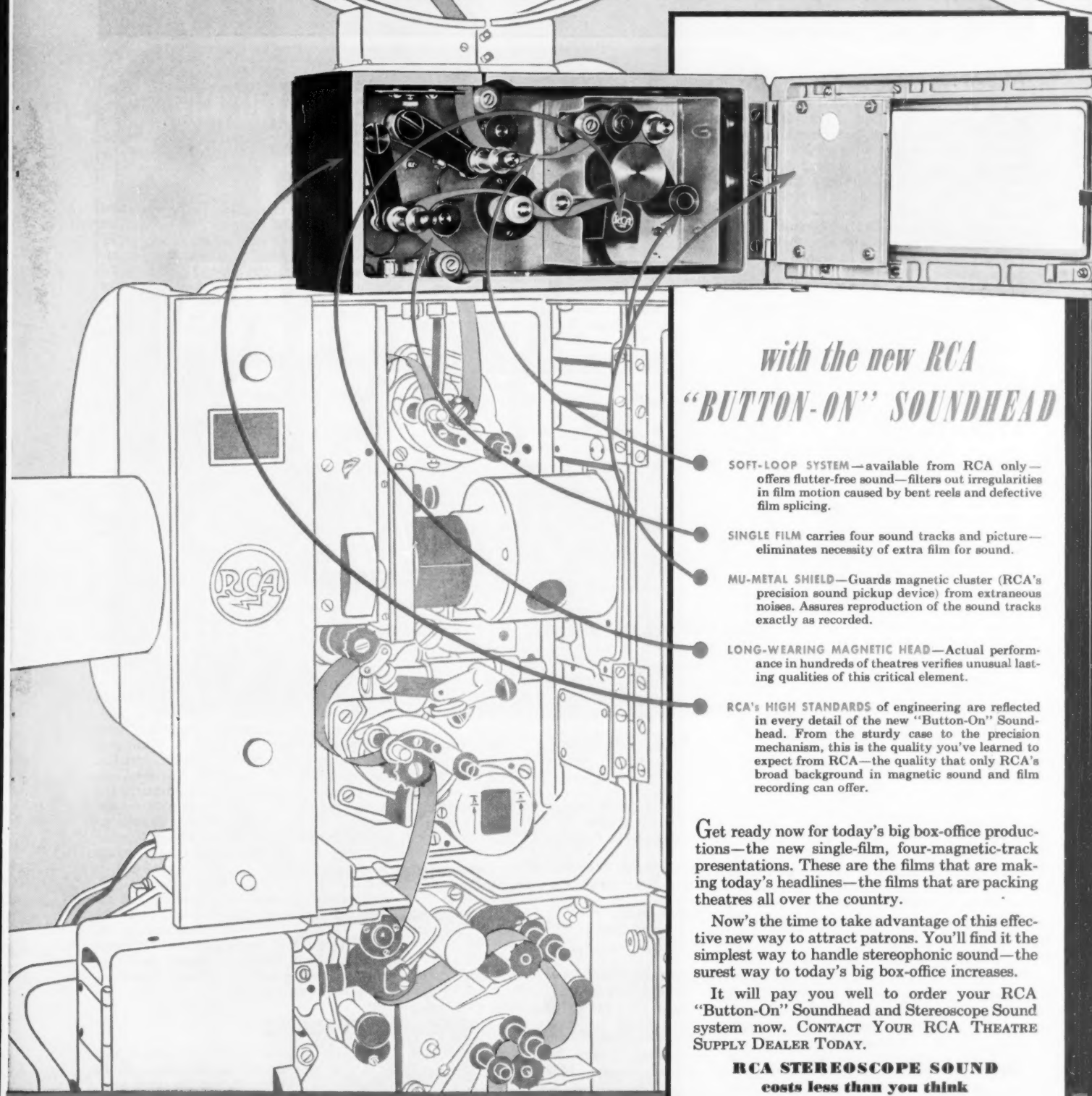
by NATALIO BRUSKI
in Buenos Aires

In contrast with the aggregate number of exhibition permits granted during the course of last year, at which time each American company was only twice granted two permits, the authorization to exhibit four films as was granted to each one of the 10 American firms last September 2, has brought back an air of optimism here. It is even predicted that the situation will return to normal and that American films will be exhibited freely.

The dollar situation here continues unchanged, and no American companies have been able to effect any remittances. Large quantities of raw stock have been received from abroad.

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ALBANY

The smash business attracted by "Hondo" at the Strand in Albany, Troy in Troy, Stanley in Utica, Plaza in Schenectady, and Rialto in Amsterdam bolstered the faith of those exhibitors who had insisted the future of 3-D was bright, and shook the skepticism of those who held the process' chief appeal to be a rapidly disappearing novelty. . . . Fred Shiter, 20th-Fox salesman here, is vacationing at Hot Springs, Ark. . . . Fabian's Palace screened its second CinemaScope feature, "Beneath the 12-Mile Reef." Engagement was the third here for CinemaScope. . . . Charles Gordon's Olympic, Utica, holds the exchange district record for a CinemaScope run — 29 days with "The Robe." . . . Visitors included: Louis W. Schine, Gloversville; Edward L. Fabian, New York, and F. Chase Hathaway, Fair Haven, Vt.

ATLANTA

Lee J. Bhel has purchased the Sunset Drive-in theatre, Miami, Fla., from John Berado. . . . William Korask is building a 700-seat theatre in Opa-Lucka, Fla., at a cost of approximately \$100,000. . . . In for a visit were: Bill Yarbough and Georgia Beasley, theatre in Hartwell, Ga.; W. Welch, Dallas, Dallas, Ga.; Sidney Laird, Al-Dun Amusement Co., West Point, Ga.; and Ebb Duncan, theatres in Georgia. . . . Cpl. Jack Lancaster, son of Mrs. Rose Lancaster, Astor, Pictures, has returned to his base in Miami, Fla., after a trip here. . . . The Crescent Amusement Co., Nashville, Tenn., on Jan. 21 will inaugurate major stage entertainment policy with a run of "South Pacific," according to president of the circuit, R. E. Balch. . . . Lonnie Lowe, former sales representative at major exchanges here, was on the row visiting with friends. . . . Merrill Moore has been appointed cashier at United Artists, replacing Mrs. B. Finch, who has resigned.

BOSTON

The Wakefield theatre, Wakefield, Mass., held a world premiere of the Warner skiing short "Born To Ski," which tells the story of Andrea Mead Lawrence of Vermont, and which was produced, directed and photographed by two Wakefield lads, John Roberts and Clayton Ballou. . . . The engagement has been announced of Sonia Zarsky, secretary at Interstate Theatres, to Charles G. Waxman, of Danvers, Mass. with an early summer wedding planned. At that time, Sonia will retire from business. . . . At an auction sale, E. M. Loew, of E. M. Loew Theatres, and I. Jerome Ricker have purchased the downtown business property at 39-41 West Street from Philip and Courtney Bird. The property will not be used for theatrical purposes. . . . William M. Kumins, salesman at Warner's, has been promoted to sales manager, replacing William Twig, who has been trans-

ferred to the Warner Pittsburgh office as branch manager. . . . A daughter, Amy Joy, was born recently to Mr. and Mrs. Richard Smith, vice-president of Smith Management Co.

BUFFALO

The Center is showing its first CinemaScope attraction this week—"King of the Khyber Rifles." . . . The Paramount in Rochester showed its first CinemaScope picture, starting Thursday night, "How to Marry a Millionaire," in connection with the premiere of which Francis Anderson, city manager, put on a Hollywood type opening. . . . Carl E. Bell, manager of the Buffalo office of Perkins Theatre Supply Co., Inc., announces the installation of wide screens in the Allendale, Amherst, Bailey, and Circle, Buffalo; the Arnett, Lincoln, Webster, and Lyell, Rochester; the Batavia, Batavia; the Bradford, Bradford; the Cataract, Niagara Falls; the Diana, Medina; the Elmira, Elmira; the Morris, Morrisville; the Plaza, Malone; the Riviera, North Tonawanda and the Plaza, Erie, Pa. . . . George H. Mackenna, general manager, Lafayette, wearing a broad smile over the business being tacked up with his 3-D attraction, "Miss Sadie Thompson," now in its third week. . . . Bob Dame, former man-

ager of several local community houses and one time head of the Shea's Buffalo service department, back in town with his family, after a few years in the West with the Ford Motor Co. Has not as yet made a connection here.

CHICAGO

The number of theatres in and around Chicago scheduled to play "The Robe" in its first outlying run now has risen to 33. . . . Mr. and Mrs. Jim Gorman became the parents of a girl Dec. 31. He is the manager of the Loop. . . . Aaron Jones of Jones, Linick, and Schaffer, who operate the McVickers, has left for his annual vacation in Florida. . . . The Lee theatre, Three Oaks, Mich., has gone to a two-day, Saturday and Sunday, operation. . . . James Coston, of Coston Enterprises, and Mrs. Coston will leave for a 2 and 1/2 month Mediterranean cruise January 29. . . . The Alamo and Imperial anti-trust suits both are on the verge of out-of-court settlement. . . . The invitational screening of "Cease Fire!" at the B. & K. Century Wednesday afternoon was attended by over 1,000 persons. . . . Rose Dunn, managing director of Schoenstadt's Hyde Park, has recovered from a recent illness after three weeks' convalescence in Florida and is back.

CINCINNATI

This could appropriately be termed "Hold-over Week," since four out of the five downtown first runs are playing a second and third week, the RKO Capitol being the only house showing a new arrival. . . . In the suburbs, the Hyde Park Art theatre is in its second week of "Julius Caesar" which is being roadshown and the Guild is holding over "The Captain's Paradise," both first run bookings. . . . Marc J. Wolf, past international Variety chief barker, installed the new officers of Cincinnati Variety Club, Tent No. 3 and the new organization, the Ladies Auxiliary, at the installation dinner, January 11. . . . The Rialto theatre, in nearby Hamilton, Ohio, a unit of Northio Theatres, has discontinued matinees except Saturdays, Sundays and holidays, and is opening at 5 P.M. . . . John Schwalm, veteran retired exhibitor of Hamilton, and his wife are vacationing in Florida. . . . Chakeres Theatre Co., with headquarters in Springfield, Ohio, has closed the Orpheum theatre, oldest downtown house there because, according to Phil Chakeres, president, the town is overseated.

CLEVELAND

Theatre business, up in most spots in this area during the past six months, will be progressively better during the new year, a majority of exhibitors predict. . . . John F. Kumler, veteran Toledo exhibitor, builder of the Pantheon theatre and who has been retired the past 15 years, died of a cerebral

(Continued on page 34)

WHEN AND WHERE

January 27: Mid-winter convention and board meeting, Virginia Motion Picture Theatre Association, Jefferson Hotel, Richmond.

February 2-4: National Drive-in Theatre Association convention, Netherlands-Plaza Hotel, Cincinnati, Ohio.

February 2-4: Annual meeting, Independent Theatre Owners of Ohio, Netherlands-Plaza Hotel, Cincinnati, Ohio.

February 5-6: National Allied board meeting, Netherlands-Plaza Hotel, Cincinnati.

March 9-10: Annual convention, Allied Theatre Owners of Oklahoma, Biltmore Hotel, Oklahoma City.

March 28-30: Annual convention, Allied Theatre Owners of Gulf States, Edgewater Gulf Hotel, Edgewater Park, Miss.

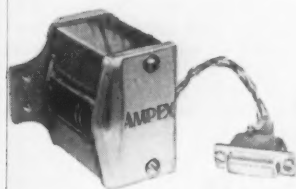
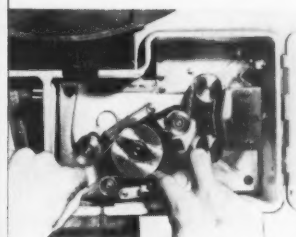
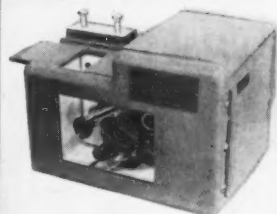
April 6-8: Annual convention, Allied Independent Theatre Owners of Wisconsin, Hotel Schroeder, Milwaukee.

May 2-7: Semi-annual convention, Society of Motion Picture and Television Engineers, Statler Hotel, Washington, D. C.

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(Continued from page 32)

hemorrhage. He was 72. . . . Blair Russell of the Russell theatre, Millersburg, and Mrs. Russell became parents of a baby boy on Dec. 31, same date on which, two years ago their daughter was born. . . . Jacob Kerner, father of MGM booker Gerry Kerner, died suddenly of a heart attack in New York. . . . Two theatres notified local exchanges of closing until further notice—the Main, Cleveland and the Dillon, Dillonvale. . . . Jack Shulman of the Lexington theatre, Cleveland; Lake, Painesville; Lyric, Fairport Harbor, and the Mentor drive-in, has opened an office in the Warner Bldg.

COLUMBUS

H. & S. Theatres partnership of Al and Charles Sugarman and Lee Hofheimer has been dissolved. Sale of the North Hi Drive-in to Mrs. Ethel Miles concluded the association. Last year H. & S. sold the Waverly, Ohio, drive-in and closed the Champion and Avondale theatres and sold the Indianola to Frank Marzetti, owner of the Linden. Al Sugarman retired and turned the World and Little over to his son, Charles, who operates them in association with Vance Schwartz. . . . The Ohio Public Utilities Commission set Jan. 25 and 26 as dates for hearing of a protest by the Independent Theatre Owners of Ohio against higher truck rates in the Cleveland exchange area. The higher rates, "up to 200%," became effective Dec. 25 because a PUCO clerk failed to post an order by commission members which would have suspended the rates. . . . Business has been good over the holidays in first runs. "How to Marry a Millionaire" went into a third week at RKO Palace and two-week runs were recorded by "Easy To Love" at Loew's Broad and "Miss Sadie Thompson" at Loew's Ohio. "The Cruel Sea" had a third week at the World.

DENVER

Jean Dubois, freelance newsreel cameraman, is in St. Joseph's hospital, recuperating from an operation. . . . George Smith, Paramount district manager, here for sales meeting at exchange with branch manager Jim Ricketts, and salesmen John Vos, John Thomas and Dick Ivy. . . . Chas. P. Webber, projectionist at the Paramount screening room, father to first child, Charlene Kay, born at St. Luke's hospital. . . . Tom Bailey has formed the Bailey Distributing Co. to handle "Martin Luther." Rights were acquired for Denver and Salt Lake City territories on a visit to New York. . . . Lone gunman got \$45 from David Townsend, box office attendant, at the Lakeshore drive-in. . . . C. J. Duer, Allied Artists branch manager, reports the exchange is in second place in the Branch Manager's drive. . . . Lun Fetz, manager of the Denver Shipping and Inspection Bureau, has mailed out his up-to-date annual list of wanted phone numbers to theatres and others in the industry.

DES MOINES

Scores of theatres throughout the state held free movies for the public during the recent holiday season. At Waukon, Mr. and Mrs. P. D. Cote had their 40th annual free holiday show. The first was given in 1913 when 62 children attended. This year there were 586 guests. . . . More than 6,000 attended free shows at the Coed in Fair-

MANAGES BIG HOUSE IN PORTLAND AT 25

PORTLAND, Ore. When M. M. Mesher, president of the Portland Paramount Theatres Corporation, took over the 3,400-seat Paramount recently, he named Richard Newton house manager. This was quite a spot for a 25-year-old, managing the largest theatre in the Pacific Northwest. Mr. Newton came to Portland from the Northgate theatre in Seattle, where he was manager of Sterling's 1,500-seat ace neighborhood unit.



Richard Newton

Northgate is the largest planned shopping center in the world with the big theatre as the hub. While there for two years, Mr. Newton was very active in civic organizations, having served as president of the Chamber of Commerce, Rotary and others. He organized and ran various entertainment projects, then went to Sterling as an assistant manager and m.c. for the Palomar's vaudeville-film policy. He was moved to the Roosevelt as manager, and then opened Northgate. He and Mrs. Newton have two children.

field, with more than 900 at the Carroll theatre party in Carroll. . . . Jack Harris, former Warner salesman, visited the exchange during the last week. . . . Leon Mendelson, Warner branch manager, has returned following a 7-day vacation. . . . Pat Patrick, Universal salesman, entertained at a New Year's party in his new farm home. . . . Jim Ricketts, Columbia booker and office manager, was feted on his recent birthday. The office employees held a party in his honor. . . . Metro employees held a special holiday festival at Topper's supper club. . . . Ivan Fuldauer, MGM, spent a few days in Cleveland.

DETROIT

The downtown Broadway Capitol was taken back into the United Detroit Theatres fold after two years of sublease to Sol Korman. Public announcement was not made due to extensive refurbishing plans now being started. Management will remain in the hands of Wayne Parsons who has been managing the last couple years. . . . Temporary change of policy will put Disney's "Living Forest" into the Telenews January 28th. . . . Charles Wade, 11, of suburban Grosse Pointe, received a gold pass to the Woods theatre in recognition of his bravery in getting two children out of the path of an automobile while on crossing duty. . . . Last of the long, long runs has left the downtown section with only the perennial "Cinerama" still holding. . . . Nearby Pontiac has booked four CinemaScope pictures into the Butterfield Oakland but Birmingham in the country club district, which usually books between De-

troit first and second runs, has no place to put them.

HARTFORD

R. J. Maurello of the Star theatre, Hartford, is back from a 10-day stay in Miami Beach. . . . Charles Goldner has joined the Sampson-Spodeck-Bialek circuit as manager of the newly-acquired Empress, Norwalk, Conn. He formerly managed the Astor, Bridgeport, Conn. . . . Judge of Probate Joseph A. Adorno, son of the Sal Adorno, Sr., of the M & D Theatres, Middletown, Conn., is serving as Middlesex county chairman for the current March of Dimes campaign. . . . Joseph E. Tinty, owner of Plainville, Conn., property on which Perakos Theatre Associates, New Britain, Conn., is building on 850-car, \$200,000 drive-in theatre, has announced plans for a \$20,000 shopping center adjacent to the drive-in site. . . . Key New England film critics will attend a Boston press luncheon on Jan. 25, honoring James Stewart, star of "The Glenn Miller Story."

INDIANAPOLIS

The Allied Theatre Owners of Indiana will hold their spring meeting at the South Shore Hotel, Lake Wawasee, June 15 and 16, their fall convention at the Marott Hotel here Nov. 16-17. . . . The ATOI board presented Trueman Rembusch with a desk set at the January meeting in recognition of his service as president from 1945 to 1953. . . . Dale McFarland, general manager of Greater Indianapolis, has been named chairman of a new ATOI public relations committee, with Roy Harrold, Rushville exhibitor, as assistant. . . . Reports from over the state indicate excellent holiday business and optimism for the new year. . . . Indications are that Indiana will be heavily represented at the drive-in convention in Cincinnati Feb. 2-4. . . . "Hondo," "Knights of the Round Table" and "Beneath the 12-Mile Reef," all New Year's starters, are playing second weeks at downtown theatres.

JACKSONVILLE

Supporting COMPO's drive against admission taxes, LaMar Sarra, legislative chairman of the Motion Picture Exhibitors of Florida, said that all nine members of Florida's delegation in Congress have announced their endorsement of tax relief. . . . Verdine Golezzi, veteran Warner film inspector, died after a short illness. . . . Carroll Ogburn, Warner branch manager, revealed that "Hondo" has become Warner's top 3-D grosser in his territory. . . . The St. Johns theatre will have the Florida premiere of "Miss Sadie Thompson." . . . Ollie Williamson, Warner branch manager in Atlanta, left here for New Orleans. . . . Walter McCurdy, Paramount executive from New York, spent two weeks with Harry Botwick, general sales manager of Florida State Theatres, observing confections and popcorn policies. . . . Elias Chalhoub, Carefree Center, West Palm Beach, and Harry Gordon, Carver theatre, Orlando, visited booking offices. . . . Walt Woodward, Wil-Kin Theatre Supply salesman, was here from Miami.

KANSAS CITY

The appeal of the producer, the distributor, and a prospective exhibitor, against
(Continued on opposite page)

(Continued from opposite page)

barring of "The Moon Is Blue" from showing in Kansas City, Mo., has been taken under advisement, after hearing, in the Cole County, Mo., circuit court. . . . A protest committee in Independence, Mo., (nine miles from Kansas City) is circulating petitions for opposition to rezoning of a section to permit erection of a drive-in theatre. The Associated Theatres has asked for the business classification of the section. . . . The Heart and the Boulevard drive-ins, both near the city, are opening week-ends. . . . "Knights of the Round Table" is in its third week at the Midland. . . . "Hondo" is in several subsequent runs—in some cases the advertisements do not mention that it is 3-D. . . . Don Tillotson has been elected president of the Chamber of Commerce of Holton, Kan., where he is manager of theatres for Commonwealth Theatres.

LOS ANGELES

John Howard, 50, former special representative for David O. Selznick, passed away. . . . Charles Maestri, of the Lippert organization, was in town on a buying and booking stint. . . . Jack Jacobs, the National Screen, has entered the Midway Hospital for a third operation on his eyes. . . . Bob Bernhard, Favorite Films booker, was the recipient of a surprise birthday party held at his home. The birthday cake depicted a scene from "The Little Fugitive," which Bernhard's office is distributing. . . . Jack Cooper, Warner Bros. booker, became the proud father of a five-pound, fifteen-ounce baby girl, named Caren Lyn. . . . Jack Sheriff, Realart Pictures, returned from a business trip to Ojai. . . . George Tripp, Warner Bros. salesman, off to Nevada on company business. . . . Lou Federici, who operates the Cinema and Playhouse Theatres in L. A., is plotting a re-opening of the long shuttered Sunset theatre, Hollywood, which was an art house under the Rosener banner.

MEMPHIS

Meanwhile "Miss Sadie Thompson," banned last week by Memphis censors, opened this week at Sunset drive-in and Avon theatre, West Memphis, Ark., just across the Mississippi river from Memphis, for Memphians to see. . . . Augustine Cianciolo, owner, installed CinemaScope screen and stereophonic sound in Plaza theatre in Memphis, first neighborhood house to have this equipment. Plaza has booked "The Robe." . . . Manager Arthur Groom of Loew's State in Memphis reported four times normal business with the first week of MGM's CinemaScope production, "Knights of the Round Table." . . . Ed Williamson, former Warner Bros., branch manager at Memphis and now district manager for the company at Dallas, was a Memphis visitor. . . . T. E. Shaw has leased Booth theatre at Hollendale, Miss. . . . Hugh Burnette has bought Broadway drive-in, Dickson, Tenn. . . . L. J. Denning will close YMCA theatre, Bemis, Tenn., April 1. . . . Mike Cullen, district manager of Loew's theatres, St. Louis, was a Memphis visitor.

MIAMI

The January 7th Variety Club dinner at the Lord Tarleton had international chief barker Jack Beresin officiating at the installation of the new slate of officers which included Bill Deck, chief barker; Maurey Ash-

mann, 1st assistant; Sid White, 2nd assistant; Jay Morton, property master, and Sandy Bronstein, doughguy. . . . Other crew members were Jimmy Barnett, Jesse Weiss, Lew Mercur, Hal Kopplin, Joe Lieber, Sonny Shepherd, and ex-Chief Barkers George Hoover, George Wintz, Jack Bell, Paul Bruun and Ed Melniker. . . . The Wometco art shop welcomed Eric Uuttu, who transferred from the maintenance department. . . . Cupid must be lurking in the Wometco-WTVJ quarters. The second bull's-eye was scored recently: the engagement of executive Richard F. Wolfson and Elaine C. Reinherz. . . . Mitchell Wolfson, WTVJ president, announced plans for the third annual Telethon for Cerebral Palsy January 23. Robert Q. Lewis will mc.

MILWAUKEE

Louie Orlove, MGM, wrote a congratulatory letter to the Delft Theatres in regards to letting managers take active part in civic and local affairs. The writing of this letter was prompted because of the election of one of Delft's managers to the presidency of a local chamber of commerce. . . . Elroy Luedtke, manager of the Delft and Nordic theatres in Marquette, Michigan, will be the 1954 president of the Marquette Chamber of Commerce. Luedtke came to Marquette in 1945, as manager of the two houses and has taken an increasingly active part in community affairs. . . . Leonard Dorece is reopening the Crown theatre in Racine. . . . Art Heling, booker at the MGM exchange here, has returned from his two years in the Army. . . . Mrs. Charles Berenger is president of the Better Films Council of Milwaukee county.

MINNEAPOLIS

Ben Berger, president of Berger Amusement Co., took over the semi-legit Lyceum on Jan. 15 from the Nederlanders. House will continue to have road shows when available, films and perhaps a stock company. Lowell Kaplan, buyer and booker for the Berger circuit, will be acting manager of the house. . . . An all-night telecast to raise funds for cerebral palsy via WCCO-TV will emanate from the loop State Feb. 13. . . . Harry Weiss, RKO Theatres district manager, visited situations in Iowa and Denver. . . . Don Swartz, operator of Independent-Lippert exchanges here and in Milwaukee, was in New York on business. . . . Al Stern, office manager at RKO, passed out cigars to announce the arrival of his first grandchild, Alvin III, born in Lorain, Ohio. . . . Kenny Adams, sales manager for Universal, and his family vacationed in California. . . . Leo Molitor, operator of the Superior at Superior, Wis., also returned from a California vacation.

NEW ORLEANS

It was a good New Year's start for branch manager Lee V. Seichsnaydre who received the glad tidings from his company naming him Republic's "Man of the Month" for November. . . . Star Vue drive-in, a Fred T. McLendon theatre in McKenzie, Ala., closed Jan. 1. Reopening is scheduled for early spring. . . . Jimmie Bristow assumed ownership-operation of the Stateline, Stateline, Miss., on January 1. Previous owner Curtis B. Willard. . . . Travis Madden was to open his new Bossier, Bossier City, La., January 14. . . . George Pabst, U.A.'s southern district manager,

says that the New Orleans exchange and the southern district are in second place in the company's current 35th Anniversary Drive. . . . Leonard Boyer, urban and suburban exhibitors' "Man Friday," is seriously ill in Charity Hospital. . . . The Pat, Lafayette, La., celebrated its 5th anniversary with 5-day record-breaking crowds, with their initial CinemaScope presentation, "The Robe," which opened Christmas Day. . . . Lonnie H. Davis, booker for Teddy Solomon Theatres, McComb, Miss., is the father of a new son, John Michael.

OKLAHOMA CITY

The Board of Directors of Theatre Owners of Oklahoma held a meeting January 4 at the Variety Club, at which 23 of the 28 members attended. . . . The Redskin theatre, has been redecorated, and new seats installed. The Redskin has a new wide screen installed, and is ready to show CinemaScope pictures. . . . A bandit held up the Gaiety theatre cashier January 2 and escaped in downtown crowds with about \$150. . . . "Here Come the Girls" has been held over for a 3rd big week at the Harbor theatre. . . . The Tower theatre, one of Cooper Foundation Theatres, is the first suburban theatre in Oklahoma City, to install a screen for the showing of CinemaScope pictures. "Beneath the 12-Mile Reef" is now showing there. . . . The Lakeside Theatre has installed a new CinemaScope screen.

OMAHA

Robert Hoff, chief barker-elect of Tent 16, and other Variety Club officers will be installed at the Blackstone Hotel January 25. Col. Bill McCraw and possibly another celebrity are scheduled to be present. . . . The idle Berkley theatre was saved from destruction when two policemen answered a call that two boys were playing on the roof. The cops found a fire smoldering under a tarpaulin and the boys, 7 and 10, said they climbed up an old ventilator shaft to the roof to their "clubhouse". . . . Evelyn Cannon, MGM office manager, said the company's Thirtieth Jubilee Celebration was off to a fast start in this territory.

PHILADELPHIA

Leon Cohen has taken over the industry projection room at 1225 Vine Street as a personal independent venture. . . . William Quinlivan, RKO booker, has recovered from a recent surgical operation in Germantown Hospital. . . . Dave Weinstein, manager of the Atlantic drive-in near Atlantic City, N. J., announced that the open-airer will remain open the year round instead of closing down for the winter months as in previous years. . . . plans are being made for an industry reception to Hugh McGuire, who arrived from New Haven, Conn., last week to assume duties as Paramount sales manager here. . . . Stanley Warner circuit is installing CinemaScope in its midtown

(Continued on following page)



UniSurface SCREEN FACING
for Drive-ins. SEAMLESS, JOINTLESS!
Pictures as flawless as indoors. Ideal
light efficiency and viewing quality
from all angles. Low cost! Saves upkeep!

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1717 Wyandotte St., Kansas City 8, Mo.

(Continued from preceding page)

Palace, also changing the house policy to seven days after first run. . . . Tri-State Buying and Booking Service here takes over the handling of such services for John Ware III's Met, Oxford, Pa. . . . With the Trans-Lux chain taking over the World, Bill Laird, assistant manager of the local Trans-Lux, becomes new manager of the World, succeeding Frank Pease. Charles Judge, Trans-Lux manager, becomes city manager, maintaining offices at both center-city houses and overseeing all advertising, publicity and exploitation.

PITTSBURGH

The Nixon theatre, the city's sole legitimate house, is playing one of its rare movies, "The Conquest of Everest" rather than keep the house dark this week. . . . Gabe Rubin, Nixon operator, is still trying to get "Julius Caesar" for a run. . . . "Knights of the Round Table" holding to a firm \$37,000 in its second week after setting a new house record of \$46,000 in its initial seven days. . . . Alan Ladd's "Paratrooper" following "Beneath the 12-Mile Reef" now in its third week in the Harris, and giving that house its first non-CinemaScope picture since last September. . . . Bill Twigg of Boston has succeeded Jerry Wechsler as Warner branch manager in Pittsburgh. . . . "This Is Cinerama," doing capacity business, is also doing well on advance sales in the Warner. . . . Bernie Elinoff, Stanley Warner shorts booker, back on the job after two weeks vacation in New York.

PORTLAND

Business has been zooming at first run theatres for the past two weeks. . . . Mrs. J. J. Parker installed CinemaScope and stereophonic sound in her Broadway theatre last week "Knights of the Round Table" was first attraction and it racked up a record-breaking gross for the week and the opening day. . . . Harry Lewis has taken over the management of the National Screen Service office here. . . . Herb Royster has taken over as manager of the Broadway theatre

and publicity director for the entire circuit. . . . Keith Petzold has become general manager of the Jesse Jones chain of 5 houses. His office is in the St. Johns theatre. . . . Jack Braxton has been appointed manager of the Bagdad theatre. . . . Playhouse theatre is to be torn down to make way for a parking lot.

PROVIDENCE

Loew's State theatre celebrated New Year's for the children by offering a special Saturday morning show on the day following the arrival of 1954. With doors opening at 8:45, a one-hour stage show was presented, featuring Theresa Landry and her Talented Young Artists. . . . After a special midnight preview, New Year's Eve, of Martin and Lewis in their first Technicolor comedy, "Money From Home," the Strand continued Bob Hope in "Here Come The Girls" for an additional four days. . . . The Children's Civic Theatre of Providence, in conjunction with the Parent's League of Providence, inaugurated a series of 10 Saturday morning film programs for young people at the Avon Cinema. . . . Unofficial reports indicate that 1954 got off to a banner start, locally, and much optimism has been voiced for the coming 12 months. While business conditions hereabouts are not particularly prosperous at the moment, President Eisenhower's recent directive that more defense contracts be channelled in this direction, gives hope that Rhode Island's dormant industries will soon take on new life.

SAN FRANCISCO

Neal East, assistant western division manager, Paramount, was at the exchange the past week for conferences on new product with salesmen. He left for similar meetings in Seattle and Portland before returning to Los Angeles. . . . Jack Slade, chief projectionist, Columbia Studios, was in town for the opening of "Miss Sadie Thompson" which had the biggest opening day gross at the St. Francis since "House of Wax." . . . Ted Galenter, MGM western

press representative, returned from a vacation in Honolulu. . . . Personnel changes on the row include the resignation of Alyce Lofasso, cashier for the past 10 years at National Screen. Miss Lofasso is retiring. Elsie Gin, contract clerk, stepped up to cashier. Catherine Daubert, booker, NSS, resigned to live in New York City. . . . New at MGM and to the industry is Loma Larrin, switchboard relief operator and office clerk. . . . Managerial changes include the appointment of Nathan Grossman to manager of the Paramount, replacing Donald Haley, who was given the post of manager, Downtown theatre, Los Angeles, replacing Mervin Davenport. . . . Gail Miller, doorman, St. Francis theatre, stepped up to assistant manager, Paramount, replacing Arnold Courtner. . . . Claude Plum has been made assistant manager of the Bridge.

TORONTO

Ian MacNeil of the National Film Board was named interim president of the Canadian Film Society at a meeting here. Purpose of the film society is to co-ordinate the operation of some 40 community film organizations in seven provinces. . . . Sponsorship of the 1954 trade show at Toronto may shift from the Motion Picture Theatres Association of Ontario to the Motion Picture Industry Council of Canada. . . . Roxy at Canora, Sask., operated by the Regal Amusement Co., of Regina has been sold. I. Reinhorn is president of Regal Amusement Co. . . . The new Jasper in suburban Edmonton, Alta., features a "cry room" and a panoramic screen. The house, built at a cost of \$100,000 by William Rueb and Wallie Klak, has 528 seats. . . . Annual meeting of the Canadian Picture Pioneers will be held at the King Edward Hotel here Jan. 20.

WASHINGTON

Morton Gerber, Variety Club welfare chairman, reported welfare expenditures of more than \$43,000 in 1953. . . . Catherine Marshall, widow of the Senate chaplain, Peter Marshall, is in Hollywood working on a screen version of her book "A Man Called Peter." . . . Bill Hoyle, District Theatres, won a cup at the Washington Golf and Country Club for the second year in succession. . . . St. Mary's theatre, Leonardtown, Md. is being redecorated. . . . International chief baker Jack Beresin, was speaker at the Tent No. 11 installation ceremonies January 4. . . . A twice-monthly newspaper on current attractions will be put out by the Best Theatres, which include the Sylvan, Senator, Academy, Atlas, York, Strand, Jewel and Alamo. William Michelson will edit. . . . Fred Sapperstein, Columbia Pictures, and Mrs. Sapperstein, are the parents of a baby daughter.

Goldwyn, Jr., Organizes Television Film Unit

Samuel Goldwyn, Jr., is forming a new company for the production of television pictures, he announced this week in resigning from the Columbia Broadcasting System where he has been a television producer for the past year. Production of the television films is expected to get under way about April 1 at the Samuel Goldwyn studios in California. Sales headquarters of the new company have been established at 1270 Sixth Avenue in New York.

M-G-M TRADE SHOW—JAN. 22nd "GYPSY COLT"

ALBANY	20th-Fox Screen Room	1052 Broadway	1/22	2 P.M.
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	1/22	2 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	1/22	2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	1/22	2 P.M.
CHARLOTTE	20th-Fox Screen Room	308 S. Church Street	1/22	1:30 P.M.
CHICAGO	Warner Screen Room	1307 S. Wabash Ave.	1/22	1:30 P.M.
CINCINNATI	20th-Fox Screen Room	1632 Central Parkway	1/22	2 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	1/22	1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	1/22	2:30 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	1/22	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	1/22	1 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2310 Cass Avenue	1/22	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room	236 No. Illinois St.	1/22	1 P.M.
JACKSONVILLE	Florida State Screen Room	128 East Forsyth Street	1/22	2 P.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	1/22	1:30 P.M.
LOS ANGELES	United Artists' Screen Rm.	1851 S. Westmoreland	1/22	2 P.M.
MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	1/22	12 Noon
MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	1/22	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	1/22	2 P.M.
NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	1/22	2 P.M.
NEW ORLEANS	20th-Fox Screen Room	200 S. Liberty St.	1/22	1:30 P.M.
NEW YORK	M-G-M Screen Room	630 Ninth Avenue	1/22	2:30 P.M.
OKLAHOMA CITY	20th-Fox Screen Room	10 North Lee Street	1/22	1 P.M.
OMAHA	20th-Fox Screen Room	1502 Davenport St.	1/22	1 P.M.
PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	1/22	2 P.M.
PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	1/22	2 P.M.
PORTLAND	B. F. Shearer Screen Rm.	1947 N. W. Kearney St.	1/22	2 P.M.
ST. LOUIS	S' Renco Art Theatre	3143 Olive Street	1/22	1 P.M.
SALT LAKE CITY	20th-Fox Screen Room	216 E. First St., So.	1/22	1 P.M.
SAN FRANCISCO	20th-Fox Screen Room	245 Hyde Street	1/22	1:30 P.M.
SEATTLE	Jewel Box Preview Thea.	2318 Second Avenue	1/22	1 P.M.
WASHINGTON	RKO Screen Room	932 N. Jersey Ave., N.W.	1/22	2 P.M.

M-G-M presents "GYPSY COLT" • Donna Corcoran • Ward Bond • Frances Dee and Gypsy • Screen Play by Martin Berkeley • Based on a Story by Eric Knight • Photographed in Ansco Color • Prints by Technicolor • Directed by Andrew Marton • Produced by William Grady, Jr. and Sidney Franklin, Jr.

MANAGERS' ROUND TABLE



An International Association of Motion Picture Showmen—Walter Brooks, Director

What Sponsored Shows Mean To Theatre Sales

LAST week's Round Table reference to Paul Brown's big Christmas Show at Warner's Fresno theatre, Fresno, California, carries an implication with regard to theatre sales that must cause you to stop and think. You will recall that he had 5,300 kids, in two performances, on one Saturday morning. None of these children paid their way in, because the whole proposition was underwritten by local merchants, with a gift for every child.

But think what this terrific crowd of children must have done at the concession counter. Since they didn't have to pay for their tickets, they had that much more to spend for popcorn, Pepsi-Cola, candy and such. Nor was it a free show, for they had to obtain their tickets from cooperative merchants—which eliminates the bad reaction, both ways, of any free admission. But it is presumable that candy sales were high, and that the theatre might easily have doubled its take, in the combination of sponsorship and theatre sales.

It isn't Round Table policy to print figures, i. e., the amount in dollars of business that may be reported in connection with exploitation campaigns. And it is strictly the theatre's business, the total of theatre sales in any situation. But you may remember that when Earl R. Peterson reported his phenomenal Saturday morning show at the Fox theatre in Anaheim, California, which was sponsored by the local Optimists Club, he wrote that these were "First, and particularly in the smaller communities, revenue producing shows, bringing in \$3,000 to \$5,000 additionally each year, plus another \$4,000 to \$5,000 in extra merchandise gross income." You will note that in his figures, theatre sales are estimated as a slightly higher amount than admission prices.

Certainly, in these days when practically every theatre in the Schine circuit has anywhere from one to four sponsored shows in December, during the Christmas buying season, then concession sales in Schine theatres must run very high. The kids are there

PASSING OF MR. LEE

The theatre is a ruthless business, and the men of the theatre have been ruthless competitors with each other. With the death of Lee Shubert, we witness eulogies of a man who was cordially hated in his lifetime, and from the same sources. Now, they admit their respect for the man who had done more for the theatre than any of them, because he loved the theatre.

Mr. Lee was respected because he fought for an "expansion" program—he believed in more theatres and more theatre operation. He said, "We like many theatres because we can charge off the losses of the failing ones against the earnings of the winning ones and thus keep them all open, for the productions and the people who will benefit from the employment."

The legitimate theatre on Broadway has seldom had a better season than the current one. There are more shows playing, to more money, than is usual at this time of year. One attraction, advertised to open in February, is sold out into May. The admissions tax has never had anything to do with the success or failure of the parade of shows in Broadway houses.

with their dimes and nickels in their hot little hands, and they are awfully thirsty and hungry as long as they are in funds. Arthur Hallock, also reported in last week's meeting, is another who packed in 1,100 children for a show sponsored by the Lions Club at the Paramount theatre, Baltimore—and he knows, because he has ten of his own, at home!

Theatre managers who are not aware of the tremendous benefits of sponsored shows in combination with theatre sales are most certainly missing a weekly event that pays dividends on dividends. And you can be sure that the merchants like it, too.

COMPLETING one of the most successful promotion incentives for exhibitor participation, MGM winds up its "Lucky 7" Showmanship contest by announcing the three winners for the final film of the series, "Easy To Love." Cass Smith, manager of the John Hamrick's Music Hall theatre in Seattle was declared the winner of the \$500 prize in large situations; Pat Heavey, of the State theatre, Kalamazoo, won the \$250 prize in situations of less than 100,000 and more than 10,000 population, and J. Gallagher, of the State theatre, Martinez, California, will personally benefit by a \$100 check as the winner in small situations.

In finalizing the announcement of contest winners, MGM will have awarded \$6,200 in cash to 22 winners, plus an additional undisclosed amount for putting into effect the selected campaigns which were submitted as proposals by the individual contenders. Thus, all campaigns were executed at MGM's expense. The results from the many theatre managers who entered their campaign suggestions have been most gratifying and indicate that showmen are backing up their ingenuity with energy.

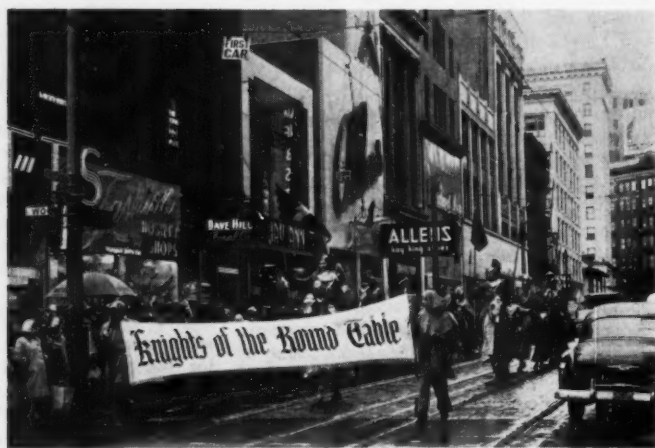
UPCOMING opportunity for discussion and development of theatre sales, the practical business of refreshment sales and added income for all types of theatres, will come at the convention of the National Allied Drive-In Theatre Association at the Netherlands-Plaza Hotel, in Cincinnati, February 2nd to 4th, which is followed by the National Allied Board Meeting. People will attend this convention for a profit motive—to talk among themselves of ways and means to stimulate theatre sales, and to benefit by the exhibits of advertisers. We think that many are reluctant to talk about theatre sales in print, for a variety of reasons. But they search for better ideas and use them. Let's hope that the forthcoming convention will bring more of these ideas out where they can be shared. —Walter Brooks

"Knights of the Round Table" Joust For Honours

FROM FIVE CITIES around the country, our own gallant Knights of the Round Table are jousting for position in preliminary runs of MGM's "Knights of the Round Table"—a challenge within the inner circle of good showmanship.

Sir Boyd Sparrow had his Knights on parade at the Kexar Stadium in San Francisco, where 62,000 people were reminded of the premiere of the picture at Loew's Warfield theatre.

Sir Rodney Toups, manager of Loew's State in New Orleans, shows this newsworthy photo of a youngster reading the "Knights of the Round Table."



Sir Charles Dietz, emissary from King Arthur's Court, on duty in Detroit, talks with disc-jockeys at station WXYZ, planning pre-release promotion for the Adams theatre, using this swiftest of all couriers, never known in Camelot.



Sir Maurice Druker, assisted by Roving Knight Bernie Evens, planned this gigantic book as street ballyhoo for the new CinemaScope attraction at Loew's Midland, Kansas City.



Sir William Elder paraded his Knights in full armor on downtown streets of Pittsburgh for the run at Loew's Penn theatre.

Schlanger's Plan to Hit Delinquency

Ted Schlanger, zone manager for Stanley Warner theatres in Philadelphia, has issued a formal declaration of war against juvenile delinquency in his theatres, with a three-point program to curb the evil. He says, the solution lies with the individual theatre and the individual manager, and to that we subscribe, most heartily.

He thinks the first and most effective move is to refuse admission to teen-agers who have been ring-leaders and known trouble-makers. Nothing will hit them harder than to compel them to come to theatre only if accompanied by their parents. Even the parents will understand that treatment. For his second point, he urges cooperation with neighborhood organizations that are concerned primarily in youth problems, and third, he advocates a proper distribution of house staff to give adequate coverage of the theatre property and watch potential sources of trouble. When the situation is out of hand, a special officer will help bring it into line, but the manager himself must supervise.

We are reminded of two things: We know a metropolitan theatre circuit which has the greatest juvenile delinquency problem in our memory, and who also had the one manager best fitted to cope with it. But they let her go, through sheer ignorance of her capability. Since then, they have been on the front pages with news stories of juvenile delinquents and their escapades. Also, thirty-five years ago, we had a special officer in a problem theatre, and he was the best antidote for troubles of this kind that we've ever known. He was as popular with the kids as the cop on the corner. They loved him and respected him.

Clifton Webb Wires His Matinee Crowd

Herb Chappel, manager of the Palace theatre, Guelph, Ontario, sends newspaper pictures and enthusiastic comment to show how his children's matinee audience responded to a telegram direct from Clifton Webb in Hollywood, with his greetings to them at their showing of "Mr. Scoutmaster." We can understand Herb's enthusiasm—for it was on the premises, and so we applaud doubly for the equal enthusiasm displayed by the Daily Mercury, with their reproduction of the telegram, and their felicitations to the Boy Scouts for this recognition of their local unit.

Preferred Time

MGM is giving "Julius Caesar" preferential treatment in six special engagements as a test and proof of what is becoming Hollywood's most honored picture. All engagements are on a two-a-day, advanced price policy with fanfare and flourishes.

SHOWMEN IN ACTION

Dave Cantor, RKO exploitation manager, and Dave Golding, Samuel Goldwyn publicity director, are in Washington and Atlanta, setting up the preliminary campaign for "Best Years of Our Lives."

Jack Sanson, manager of the Strand theatre, Hartford, had the whole-hearted cooperation of the Connecticut Air National Guard for the state premiere of "Sabre Jet."

A revival of "Public Enemy" and "Little Caesar" with the initial booking on the Stanley Warner circuit at the Sherman theatre, New Haven, was ably managed by Irv Hillman.

Tony Masella, manager of Loew's Poli Palace, Meriden, Conn., ran a contest to find out whether errant wives should be spanked by their spouses, as promotion for "Kiss Me Kate."

Leonard Sampson and Robert Spodeck featuring a Columbia western in 3-D, "The Stranger Wore a Gun" in their new art theatre, the Crown, in New Haven.

W. S. Samuels, who packed up his special roto heralds and moved to the Rita theatre, Longview, Texas, is making them tall and handsome for "Torch Song."

Sir Boyd Sparrow piling up plenty of credits for his fine window displays for "Knights of the Round Table" at Loew's Warfield theatre, San Francisco. Assistant Knight Jim McMillan gets credit from Sir Boyd.

Alton F. McHan, manager of the Center theatre Hampton, Va., "The Peninsula's Only Art Theatre"—submits tear sheets of really remarkable cooperative ads in the Daily Press, for the Academy Award Wonder Film, "The Sea Around Us"—with pictures of his nautical display.

Distinguished Italian visitors, from the diplomatic and travel services in New York, attended the Roxy theatre to see the exemplary short film, "Vesuvius Express" in CinemaScope.

Lou Cohen, manager of Loew's Poli theatre, Hartford, and his right-bower, Norm Levinson, had news pictures in the Courant for a publicity stunt you'll find on next week's picture page.

Leonard Constantini is the new assistant manager of Loew's Ohio theatre, Columbus, after serving at Loew's theatres in Pittsburgh and Dayton. His home town is Hopedale, Ohio.

Howard Highley, manager of the Allen theatre, Cleveland, files one of the early campaigns on "Miss Sadie Thompson" with good tieups, notably a TV contest with Fred Astaire dance studios.

Lee Willis, manager of the Piqua theatre, Piqua, had a coloring contest sponsored by a local bank, and the winner was given a chance to do a big picture for the bank's Christmas window display, to receive a \$25 Christmas Club check.

Another credit for Lee Willis, manager of Schine's theatre in Piqua, Ohio. He campaigned to have the local amusement tax wiped off the books, and his "appeal to repeal" really worked, and the tax was lifted. Something for a manager to be proud of.

In an effort to give theatre personnel a chance to attend church and be with their families on Christmas Day, members of Trenton Post 156 of Jewish War Veterans subbed for manager John Thompson and the staffs of local RKO theatres, with resulting press and news pictures.

The New Parsons theatre, Hartford, legitimate playhouse which has pre-Broadway tryouts at \$4.80 top, is filling in empty weeks between stage attractions with a policy of prestige films, under the guidance of Allan Stewart, general manager.

Tony Masella promoted a full-page cooperative ad to feature his "First Baby of 1954" contest, with all the sponsors donating a gift in their line to the lucky first arrival.



Winners in MGM's sixth contest in the "Lucky 7" series, left to right: Robert H. Anderson, manager of John Hamrick's Roxy theatre, Tacoma, Wash., who wins the \$500 prize in large situations; John Everbald, manager of the Franklin theatre, Saginaw, Mich., who gets \$250 in the middle category, and Fred E. Goodwin, manager of the Wellston theatre, Warner Robins, Georgia, with \$100 in a new town of less than 10,000 population.

Canton, O., Paper Goes For Films

Ralph W. Russell, manager of the Palace theatre, Canton, Ohio, sends tear sheets, and an enthusiastic note, to show how their local newspaper, always tough in its attitude against motion pictures, suddenly came over to our side with a full page "house ad" in our favor. The Canton Repository reprinted in its entirety, as a full-page, the popular advertisement placed in the New York Times and Tribune by the Donahue and Coe agency, under the headline, "The Big Squeeze," with the added note that it was "published in the interests of the motion picture industry" as a gesture of good will.

Ralph says, "This is a result of united effort, locally, to bring out the fact that something big is happening in motion pictures. This sheet has always been tough, so you can imagine our elation. The lesson learned is never to give up—we have been turned down so many times they are not worth counting—but once we hit, everything else matters not at all." We credit Donahue and Coe originally, but also place a lot of credit at the door of Ernie Emerling, who reproduced this ad as a supplement to his "Movie Memo" which goes to key-city newspapers throughout the country.

In addition to the full-page spread, the Repository had a five-column publicity story on another page, devoted to coming attractions in Canton theatres, and by-line stories additionally in support of good and substantial advertising space by the theatres.

Australian Exhibitor Uses Brochure Program

John W. Gerard, manager of the Tasma theatre, Coffs Harbour, New South Wales, Australia, sends a sample of his excellent colour brochure with feature advertising for his top attraction for the period—in this case, "A Queen Is Crowned" and a complete listing of all attractions for three months in advance. Two theatres are included, the Tasma and the Memorial, and the four-page issue is delivered right into the homes of everyone living within a 25 mile radius. He says, he personally supervises delivery over a route which totals approximately 1100 miles. The brochure is carefully preserved in most homes, and on occasions when he has been late in delivery, his telephone has been busy with requests for the program.

"Martin Luther" Gets Unusual Cooperation

Whoever thought a subject like "Martin Luther" could effectively lend itself to promotion in cooperative newspaper space? Fox West Coast Showtime reproduces a beautiful full-page that has dignity and class.

"Best Years" To Have New Sales Approach

In connection with the new release of "The Best Years of Our Lives," there is to be a special judging of completed campaigns which are submitted in the Quigley Awards competition up to and including the second quarter of 1954, which ends on June 30th. Mr. James A. Mulvey, president of Samuel Goldwyn Productions, will make a further announcement with regard to Mr. Goldwyn's personal interest in this contest.

Quigley Awards Judges Review Both Contests

This information is contained in a special promotion kit which goes out this week to first-run theatres and RKO exploitation men in the field, to encourage the preparation of new campaigns of prize-winning calibre. With the cooperation of Dave Golding, advertising and publicity director, and Martin Davis, of the Goldwyn organization, together with the added interest of Lynn Farnol in this special result, we will receive and acknowledge the campaigns as submitted, but, however, all will be held for the second quarter judging, following the June 30th deadline.

At that time, our regular panel of judges will sit in the Quigley Awards offices, and the regular Quigley Awards winners will be selected and named in the usual manner. One of the above mentioned will sit as an Associate Justice on the bench, and additionally, the judges will name the first, second and third prize-winners of Mr. Goldwyn's supplementary awards, to follow. All contenders will have the benefit of double entry, and may thus win either or both of the contests with their submissions. All material will be considered newsworthy in the Round Table. The primary first-runs starting at the RKO Keith's theatre in Washington on February 3rd, will be reviewed and reported with both news and pictures to show the quality of these special presentations.

Special Promotion Kit Sent Into the Field

The special promotion kit is only a preview of the new pressbook that is to be ready in the next week or so, for all contenders. Since "The Best Years of Our Lives" is a home-coming picture, a story of the return of prisoners-of-war finally reunited with their loved ones, of refugees from behind the Iron Curtain, it has terrific value in these times, and will be remembered as the best-loved film of its kind. "Homecoming Promotion" is a chapter-head in the sales kit, and a manual of instructions for theatre managers. Story contests, photo contests, and opportunities with organized groups, are set forth in detail for the benefit of local campaigns in a thousand situations.

"Youth Promotion" is another selling angle which is fully described, and which opens up a whole new audience that did not

see the picture when it was originally released in 1947. Dorothy Kilgallen, and other by-line writers in the national magazines and newspaper syndicates, have pointed to this very special appeal, which will touch millions now as it never did before. School authorities have already shown their willingness to cooperate in local and national efforts to bring the picture to the attention of present-day classes. The January, 1954, issue of Seventeen Magazine, contains an editorial review by a teen-ager, which proclaims the warmth and feeling of this meaningful story, for today's audiences. Many school publications will lead off with their own reviews of "The Best Years."

Probably the best asset of the promotion-minded theatre manager is the supply of news pictures, coming up regularly from the fighting fronts of today's global war against Communism, which will fall in line with his own paid-advertising approach and obtain unparalleled free-space in newspapers as timely, poignant material of public interest. Stores and local business contacts, along any Main Street, will go along with "The Best Years" in a new welcome to one of the finest motion pictures of all time.

Pat Crowley Guest Of Comerford Theatres

Great excitement in Scranton and neighboring towns, when Pat Crowley, Paramount's rising new star of "Forever Female," visited her home town. She formerly lived in Scranton and was born in Olyphant, six miles away. In Scranton, Pat made two stage appearances before jam-packed audiences. The Mayor presented her with a gold key to the city in the presence of her father and mother, who had reason to be proud. There were parades and appearances for the March of Dimes and the Catholic Youth Center. School classes were suspended to pay tribute to a friend who made good in the movies, and at Olyphant, the entire community turned out to participate in the parade. Henry Spiegel, publicity chief for Comerford Theatres, handled the premiere arrangements. The date was first on her 35-city pre-selling tour for Paramount, and we predict she will be as popular, wherever she goes. Scranton newspapers acknowledged their debt to a local girl.



"What the Picture did for me"

Allied Artists

JALOPY: Bowery Boys—This is the first Bowery Boys' picture that failed to draw. I guess I will learn some day never to play good pictures in the month of December, in fact, I think all theatres should close Christmas week. Played Friday, Saturday, December 18, 19.—James Hardy, Shoals Theatre, Shoals, Ind.

Columbia

AMBUSH AT TOMAHAWK GAP: John Hodiak, John Derek—A fairly good western, but did only a fair business. Wouldn't blame it too much on the picture, however. O. K. small town picture. Played Tuesday, Wednesday, Thursday, December 22, 23, 24.—Dick Smith, Albany Theatre, Albany, Ind.

CRUISIN' DOWN THE RIVER: Dick Haymes, Audrey Totter—This one, in my opinion, is one of the best musicals we've ever played. I certainly regret playing it when I did (just before Christmas), as it should be given preferred playing time. In spite of this and extremely inclement weather, it drew. Give it your best playing time, fellow exhibitors! Played Wednesday, December 16.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

Metro-Goldwyn-Mayer

AFFAIRS OF DOBIE GILLIS: Debbie Reynolds, Bobby Van—This is the kind of relaxation they go for, "Singin' in the Rain" music included. Played Friday, Saturday, December 25, 26.—Elaine S. George, Star Theatre, Heppner, Ore.

ALL THE BROTHERS WERE VALIANT: Robert Taylor, Ann Blyth—This is a swell picture, well done, good production, good color and very entertaining, but did not draw. Business below average. Played wide screen. Played Wednesday, Thursday, December 16, 17.—Lee Bell, Mulkey Theatre, Clarendon, Texas.

JEOPARDY: Barbara Stanwyck, Barry Sullivan—Doubled this with "Hiawatha" (AA) to extra business. It being the first day after Christmas sure fooled me. Play it if you have not already done so. Only thing wrong with this picture is that the rental is too high. Played Saturday, December 26.—James Hardy, Shoals Theatre, Shoals, Ind.

MOGAMBO: Clark Gable, Ava Gardner—Very good. Ava Gardner does a capable job, but Clark Gable is getting too old for this type role, and that was the comment of several customers as they left the theatre. Business slightly above average. The picture could have been better if it could be played wide screen. I tried it wide, but it wouldn't go. Played Sunday, Monday, Tuesday, December 6, 7, 8.—Lee Bell, Mulkey Theatre, Clarendon, Texas.

MOGAMBO: Clark Gable, Ava Gardner—Although this picture has been doing a good business in the larger situations, don't believe it is a good choice for the small town. Has some interesting African scenes, but the story is loaded with sex and drinking. Has very little exciting action. Also it is excessively long and runs into overtime, which doesn't pay off. Did a fair business first night only. Played Tuesday, Wednesday, Thursday, December 29, 30, 31.—Dick Smith, Albany Theatre, Albany, Ind.

SMALL TOWN GIRL: Jane Powell, Farley Granger—Very good musical. Bobby Van was wonderful. This was enjoyed by everyone. Played Thursday, Friday, December 31, January 1.—James Hardy, Shoals Theatre, Shoals, Ind.

TORCH SONG: Joan Crawford, Michael Wilding—Joan Crawford not popular in our town, so no business. Metro gave us new date and reasonable rate in attempt to help. Picture was good. Played Sunday, Monday, December 30, 31.—Shirley Booth, Booth Theatre, Rich Hill, Mo.

Paramount

HOUDINI: Tony Curtis, Janet Leigh—Very good. Many oldtimers came to see the Houdini tricks. Everyone pleased. Farmers and rural patronage. Played Saturday, Sunday, November 28, 29.—W. P. Brown, Nifty Theatre, Waterville, Wash.

ROMAN HOLIDAY: Gregory Peck, Audrey Hepburn—A very good picture of its kind, but not the right kind for small towns. Too long and draggy. Very little action, mostly conversation. Did a very poor business. Played Tuesday, Wednesday, Thursday, December 8, 9, 10.—Dick Smith, Albany Theatre, Albany, Ind.

SANGAREE: Fernando Lamas, Arlene Dahl—Very good period picture, well balanced with action and comedy, and in Technicolor. Did a fair Sunday business, but had to cut into the profit to pay expenses on Monday. Played Sunday, Monday, December 13, 14.—Dick Smith, Albany Theatre, Albany, Ind.

SCARED STIFF: Martin & Lewis, Elizabeth Scott—Extra good for my small town—farming and rural patronage. Receipts above average. Play this one. Played Saturday, Sunday, September 5, 6.—W. P. Brown, Nifty Theatre, Waterville, Wash.

SCARED STIFF: Dean Martin, Jerry Lewis, Elizabeth Scott—Played this one late, but still did average business for both nights. These Martin & Lewis pictures always bring them in. This is just an average picture—not as good as "Sailor Beware." Played Sunday, Monday, November 8, 9.—James Hardy, Shoals Theatre, Shoals, Ind.

RKO Radio

SECOND CHANCE: Robert Mitchum, Linda Darnell—Ran this in 2-D after previously seeing the 3-D version. Can't say that 3-D made much difference. The picture is O. K. and did fairly well. Good for small towns. Played Sunday, Monday, December 27, 28.—Dick Smith, Albany Theatre, Albany, Ind.

DEVIL'S CANYON: Virginia Mayo, Dale Robertson—Good western type in color which did a very good Christmas business and fairly well on Saturday. Good small town type of picture. Played Friday, Saturday, December 25, 26.—Dick Smith, Albany Theatre, Albany, Ind.

HANS CHRISTIAN ANDERSEN: Danny Kaye, Farley Granger—It really makes me sad to talk about this one. A truly great picture, especially for those who appreciate ballet. I discovered something—my customers do not appreciate ballet. Now if the producer had just injected a saloon scene, a good fight and some "horse" music, everything would have been fine. I say this picture is for the art houses. Played Sunday, Monday, December 27, 28.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

MARRY ME AGAIN: Marie Wilson, Robert Cummings—Should not have booked this on Sunday. Good double bill comedy. Priced right. Played Sunday, Monday, December 13, 14.—Shirley Booth, Booth Theatre, Rich Hill, Mo.

WHITE WITCH DOCTOR: Susan Hayward, Robert Mitchum—A very good adventure picture with beautiful color and fine acting by Hayward and Mitchum. Better than average crowd on Sunday night. Played Sunday, Monday, December 6, 7.—James Hardy, Shoals Theatre, Shoals, Ind.

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of **What the Picture Did for Me**, Motion Picture Herald, Rockefeller Center, New York 20. product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS

United Artists

GUN BELT: George Montgomery, Tab Hunter—A very good western type picture in color. Good small town product. Did a fairly good business considering the usual holiday slump. Played Friday, Saturday, December 18, 19.—Dick Smith, Albany Theatre, Albany, Ind.

Universal

MEET ME AT THE FAIR: Dan Dailey, Diana Lynn, Chet Allen—I wish I had reams of paper, gobs of time and an unlimited vocabulary in order that I could express my opinion of Chet Allen. I am ashamed to say, especially as I am a former Columbusite that I had never seen or heard of Chet, and little did I realize what I was missing. The child is superb—his voice is wonderful, his acting wonderful, but there is still an intangible quality about him—perhaps angelic would be the word—which really makes him what he is. There is no doubt in my mind but that he has a brilliant future. Oh, yes, the picture was very good, too. Played Sunday, November 15.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

QUEEN IS CROWNED, A: Laurence Olivier, Nator—The only thing wrong with this picture is that it is too long drawn out—30 minutes would have been plenty for it. I doubled it with "Take Me to Town" (U). Played Sunday, Monday, November 29, 30.—James Hardy, Shoals Theatre, Shoals, Ind.

STAND AT APACHE RIVER: Stephen McNally, Julia Adams—Universal seems to have the knack of producing pictures that appeal to small town patronage. Very good picture and in color. Did a good business, everything considered. Played Friday, Saturday, November 27, 28.—Dick Smith, Albany Theatre, Albany, Ind.

TAKE ME TO TOWN: Ann Sheridan, Sterling Hayden—Sheer entertainment, effortless, humorous triumph of good over evil. Our people loved it. Played Thursday, Friday, Saturday, December 3, 4, 5.—Elaine S. George, Star Theatre, Heppner, Ore.

Warner Bros.

BY THE LIGHT OF THE SILVER MOON: Doris Day, Gordon MacRae—This is one of the most delightful musicals played in a long time. Good comedy and music, clean and entertaining for the entire family. But did below average business. My people just don't go for musicals any more. If you can get them in, they will like it. Played Sunday, Monday, Tuesday, December 13, 14, 15.—Lee Bell, Mulkey Theatre, Clarendon, Texas.

DESERT SONG: Kathryn Grayson, Gordon MacRae—Good and was enjoyed by all. Kathryn Grayson is gaining in popularity; her singing is not too high brow to be enjoyed in small towns. Played wide screen with good results. We have been playing all pictures wide screen that can be played, and after playing wide screen, when we go back to regular, they sure look sick. Will be glad when all pictures are filmed for wide screen. Played Wednesday, Thursday, December 30, 31.—Lee Bell, Mulkey Theatre, Clarendon, Texas.

ISLAND IN THE SKY: John Wayne, Lloyd Nolan—Well received, even by the women. Played Sunday, Monday, December 27, 28.—Elaine S. George, Star Theatre, Heppner, Ore.

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion \$1.50. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)



DRIVE-IN EQUIPMENT

REPLACE INADEQUATE, OUTWORN EQUIPMENTS with DeVry, Simplex and Century outfits, rebuilt like new. (Send for lists). Time deals arranged. Incar speakers w/4" cones \$15.95 pair w/junction box; underground cable \$39M. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

HELP WANTED

EXPERIENCED GENERAL MANAGER FOR new deluxe 1200-car Indianapolis outdoor theatre. Good salary and earnings participation for right active man with experience in drive-in theatre operation plus high food and concession business. No film buying. Year round employment. Paid vacation. Reply giving qualifications, references, availability. JOE CANTOR, 3225 N. Meridian St., Indianapolis.

THEATRE AND CONCESSION MANAGER. Large independent Pennsylvania drive-in. No film buying or booking. Highly competitive situation requires digging for business. \$100 per week, all year. No off season duties. Outline experience and state what you can and are willing to do. Replies confidential BOX 2754, MOTION PICTURE HERALD.

WANTED: MANAGERS WITH EXPLOITATION and promotional experience by theatre chain situated in Eastern States. Top salaries paid, Vacations, Group Insurance and Hospitalization. Interviews will be held in Chicago and New York City during January. If interested, give complete resume and availability for interview. BOX 2756, MOTION PICTURE HERALD.

OUTDOOR THEATRE MANAGER—ONE EXPERIENCED in publicity and concession operation. Family group insurance. Year around job. Midwest area. \$100 week. Reply in confidence. Tell all about yourself first letter. BOX 2760, MOTION PICTURE HERALD.

THEATRE MANAGER—GOOD NEWSPAPER AD man and general exploitation. Small city in Chicago territory. Group insurance. Give full account of your experience. References used after interview and only if a deal. BOX 2758, MOTION PICTURE HERALD.

MANAGER, FIRST-RUN DELUXE THEATRE, Eastern Metropolitan City, for small independent circuit. State fully qualifications, previous and present employment, and salary desired. No applications will be considered without this detailed information. If you are aggressive and can do the job an excellent position and security await you, with ample opportunity for advancement. BOX 2761, MOTION PICTURE HERALD.

PROJECTIONIST-MANAGER, NIGHTS ONLY. Saturday & Sunday matinees. Good opening for electrician in town. Write BOX 538, Franklin, Va.

SEATING

S. O. S.—SAVE ON SEATS! ALL TYPES THEATRE chairs from \$4.95. Send for Chair Bulletin. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

SERVICES

WINDOW CARDS, PROGRAMS, HERALDS photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

BOOKS

"NEW SCREEN TECHNIQUES"—THE NEW book that is a "must" for everybody in or connected with the motion picture industry—the clearly presented, authoritative facts about 3-D, CinemaScope and other processes—covering production, exhibition and exploitation—contains 26 illustrated articles by leading authorities—edited by Martin Quigley. Jr. 208 pages. Price \$4.50 postpaid. OUTGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911. 662 pages, cloth bound, \$7.25 postpaid. OUTGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

MOTION PICTURE AND TELEVISION ALMANAC—the big book about your business—1953-54 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1944 to date. Order your copy today. \$5.00, postage included. Send remittance to OUTGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

STUDIO EQUIPMENT

AUGMENT YOUR INCOME BY—SHOOTING local newsreels, TV commercials, documentaries. Arrange advertising tie-ups with local merchants. Film Production Equipment Catalog free. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

BUSINESS BOOSTERS

RECORD BREAKING KIDDIE GIVEAWAY. JET Airplanes \$25 per 1000, \$13 per 500. No C.O.D. Check with order. BOX-OFFICE STIMULATOR CO., 9760 South 50th Court, Oaklawn, Ill.

USED EQUIPMENT

DEVRY'S BEAUTIFULLY REBUILT LIKE NEW. \$895; Holmes \$495. All dual outfits with amplifier and speaker. Time deals arranged. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

THE RATIO IS RIGHT AT STAR! BIG SCREEN—small cost! Lowest prices on screens and lenses! Write us! Ashcraft lamphouses, 14" reflectors, rebuilt, \$489.50 pair; E-7 mechanisms, 6 month guarantee, \$475.00 pair; pair Simplex-Acme projectors, 50 ampere Suprex lamphouses RCA rotary stabilizer sound heavy bases rebuilt, \$1,450.00. STAR CINEMA SUPPLY, 447 West 52nd St., New York 19.

POSITIONS WANTED

DRIVE-IN THEATRE MANAGER, EXPERIENCED in buying, booking and concession business. If you're looking for a reliable young man to take on responsibilities, I'm available at once for job with future. BOX 2762, MOTION PICTURE HERALD.

MANAGER'S JOB WANTED. HEAVY SMALL town and first-run experience. Will travel and relocate. 38 years old. 16 years' experience. BOX 2764, MOTION PICTURE HERALD.

THEATRES

NEGRO THEATRE IN SOUTH ALABAMA. FOR details write J. WATERALL, Mt. Vernon, Ala.

FOR SALE—350 SEAT THEATRE IN GOOD Michigan farming community. Owner in lumber business, wishes to sell at low price. Building new. Excellent opportunity. BOX 2763, MOTION PICTURE HERALD.

TO LEASE OR SELL—500-SEAT THEATRE built 1940. Non-competitive town 1500 population. Balcony colored. Owner lives in distant town and operates many other enterprises. Unable to get competent help. Excellent for family operation. All furnishings and equipment in excellent condition. Write BOX 538, Franklin, Va.

NEW EQUIPMENT

MASONITE MARQUEE LETTERS—FIT WAGNER, Adler, Bevelite signs, 4"-35c; 8"-50c; 10"-60c; 12"-85c; 14"-\$1.25; 16"-\$1.50 any color. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

IMMEDIATELY AVAILABLE! SHORT FOCUS lenses for Wide Screens. Metallic all-purpose screens 90" sq. ft. Special apertures all ratios. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

Western Theatre Unit Votes to Disband

SAN FRANCISCO: The Western Theatre Owners, formerly the Pacific Coast Conference of Independent Theatre Owners, formed in 1941, has been dissolved in accordance with a vote of its trustees, who felt that there are "too many exhibitor organizations." The trustees recommended that the member units, located from the Rockies to the Pacific Coast and from northern California to the Canadian border, become affiliated with either of the two national exhibitor organizations, Allied States or Theatre Owners of America. Former Western Theatre Owners units in Oregon and Washington recently voted to affiliate with TOA. Also California Theatres Association and Northern California Theatre Owners recently voted to merge as Northern California Theatre Association.

Al Szekler, Universal Pioneer, Dies on Coast

LOS ANGELES: Al Szekler, closely associated with the foreign branches of Universal Pictures for many years, died here following an operation. Born in Chicago in 1896, Mr. Szekler joined Universal in 1914 as a shipping clerk, rising in successive stages to the post of general manager in Brazil in 1924 and to general manager for Universal in Continental Europe in 1929. In 1932 he returned to Brazil as general manager. Joining the Universal home office staff in 1948, he later retired and entered real estate here.

Samuel Kerner

Samuel Kerner, actors' agent, 39, died January 6 in Hollywood, from a heart attack at the wheel of his automobile. His

widow survives. Mr. Kerner represented some of the biggest names in films, as well as the theatre and television.

Frank P. Speros

Frank P. Speros, 62, owner of the Marquette theatre, St. Louis, died January 4 of complications at the DePaul Hospital there. He was co-founder of the theatre. He is survived by his widow, two sons, two daughters, and a brother.

Hal B. Howard

Hal B. Howard, 31 years in exhibition, died at the age of 49 in St. Thomas Hospital, Nashville, last week. He was city manager for the Crescent circuit and had been previously with Malco, Warners, and Paramount. His widow, a sister and stepson survive.

The Product Digest

It Should Happen to You Columbia—Happy Holliday

If you are an exhibitor who remembers what "Born Yesterday" did for your box office, this should happen to you. For Miss Holliday here extends her principal talent in the role of the dumb but appealing blonde who always comes up with answers that fit neither reason nor logic but which are impregnable. It is a type of zany comedy that has proved successful before and undoubtedly will again.

The picture is entirely Miss Holliday's but it couldn't have been brought off successfully without the excellent support she receives from co-star Peter Lawford and from a newcomer with whom exhibitors and audiences are sure to be impressed—Jack Lemmon. Also the difficulties of filming the picture entirely on location in New York City are overcome by producer Fred Kohlmar and director George Cukor in such a manner as to enhance its realism and pictorial value enormously.

The story bears tool marks which indicate that it began as a satire on the social phenomenon known as publicity and advertising. Somewhere in the middle it wanders from its course but this does not in the least inhibit Miss Holliday's performance. Come to New York to make a name for herself, she is about to go home discouraged and disillusioned when she makes one last attempt. Spending her total savings to blazon her name on a billboard across Columbus Circle she finds herself a newspaper, television and radio celebrity.

Of course there are difficulties, romantic and otherwise. They include Lemmon as the poor but struggling young man whom she really loves, and Lawford as the crown prince of the soap company which has to have the billboard space Miss Holliday has preempted. They are resolved in a slightly contrived but satisfactory ending.

On the way are a delightful exposition of TV behind the scenes, including a panel show and a wonderful bit by Michael O'Shea as a hard-bitten commentator. Also, and removing the picture from the general audience category, is a frank and detailed seduction scene which incidentally, doesn't seduce. (Miss Holliday's reason: "I'm an average American girl and average American girls don't do that.")

Previewed at Loew's 72nd Street where an East Side neighborhood audience was hilarious, but not continuously. Reviewer's Rating: Very Good.—JAMES D. IVERS.

Release date, Not Set. Running time, 87 minutes. PCA No. 16586. Adult audience classification.
Gladys Glover.....Judy Holliday
Evan Adams III.....Peter Lawford
Pete Sheppard.....Jack Lemmon
Brod Clinton.....Michael O'Shea
Vaughn Taylor, Connie Gilchrist, Walter Klayun, Whit Bissell, Arthur Gilmore, Rex Evans, Heywood Hale Broun

She Couldn't Say No

RKO Radio—Comedy Drama

A series of trivial incidents are put together in an amusing little story in "She Couldn't Say

No." Robert Mitchum and Jean Simmons share the romantic lead and provide the best selling point.

The story presents Miss Simmons as a light-brained young heiress who decides to go to a small Arkansas town and play the role of Santa Claus. It seems that when she was a small girl traveling with her impoverished father, she became ill and the people of the town saved her life by chipping in money for medical treatment. Thus the desire to be the anonymous benefactor.

In the town she meets Mitchum, the easy-going doctor who enjoys his fishing and the unhurried pace. Presto, there is a romance, but one that is more marked by initial differences than harmony. Well, as the story concocted by D. D. Beauchamp, William Bowers and Richard Flournoy proceeds, Miss Simmons' gesture of lavishly giving gifts and money backfires in an assortment of ways. Most annoyingly the town becomes the objective of every wayward traveler and fortune seeker and the problem grows out of hand.

When the consternation finally is put under control Mitchum finds time to pop the romantic question to Miss Simmons and the answer is "yes."

Others in the cast are Arthur Hunnicutt, the town drunk, and Eleanor Todd, the "other woman."

Lloyd Bacon directed this Howard Hughes' presentation and Robert Sparks produced.

Seen at the home office projection room. Reviewer's Rating: Good.—MANDEL HERBSTMAN.

Release date, Feb. 15, 1954. Running time, 89 minutes. PCA No. 15944. General audience classification.

Doc.....Robert Mitchum
Corby.....Jean Simmons
Otey.....Arthur Hunnicutt
Edgar Buchanan, Wallace Ford, Raymond Walburn, Jimmy Hunt, Ralph Dumke, Hope Landin, Gus Schilling, Eleanor Todd, Pinky Tomlin

The Boy from Oklahoma

Warners—Genial Plainsman

(Color by WarnerColor)

Will Rogers, Jr., who acquitted himself so well in the screen biography of his father last year, displays the same charm native to his family in this, his first fiction film. In the title role he plays a genial plainsman who triumphs over skullduggery armed only with a lasso and an abundance of homespun epigrams. It's an appealing performance and one which lifts a standard Western out of the routine category.

Michael Curtiz, who directed the film, seems to have worked a lot more substance into the story than existed in the screenplay which Frank Davis and Winston Miller adapted from

a "Saturday Evening Post" piece by Michael Fessier. This substance includes some fine character performances by Lon Chaney, as psalm-quoting rancher driven amok by a nagging wife, and by Clem Bevans, as a doughty old justice of the peace who has lived to a ripe old age by minding nobody's business but his own. Generally the film is as predictable as it is pleasant.

It opens as Rogers rides into the little town of Blue Rock to mail some examination papers for a law degree, for which he is studying by correspondence. Although only passing through town, he is persuaded to stay and become sheriff when the stage carrying his papers is held up and the mail bag stolen. The crooked Blue Rock mayor, Anthony Caruso, noting Rogers' naivete and inability to handle a gun, thinks he has a pushover. The mayor, however, reckons not on the influence of pretty Nancy Olson, daughter of the late sheriff, who persuades Rogers to try and track down the killers of her father, whom she worshipped.

The complications which ensue are fairly eventful, including a brush with the original juvenile delinquent, Billy the Kid, and the revelation that Miss Olson's father was not the tower of virtue he was reputed to be. The fadeout, nevertheless, finds the mayor unmasked as the arch-criminal and Rogers and Miss Olson duly betrothed.

As produced by David Weisbart, "The Boy from Oklahoma" is gentle entertainment for the whole family.

Seen at the Warner Brothers' screening room in New York. Reviewer's Rating: Good.—VINCENT CANBY.

Release date, February 27, 1954. Running time, 88 minutes. PCA No. 16406. General audience classification.

Tom Brewster.....Will Rogers, Jr.
Katie Brannigan.....Nancy Olson
Crazy Charlie.....Lon Chaney
Anthony Caruso, Wallace Ford, Clem Bevans, Merv Griffin, Louis Jean Heydt, Sheb Wooley, Slim Pickens, Tyler MacDuff, Skippy Torgerson, James Griffith, Charles Watts

Both Sides of the Law

U-I-Rank—Female Bobbies

Like two previous British films, "The Blue Lamp" and "I Believe in You," this latest import details the work of some law-enforcing agency. In "Both Sides of the Law" it is the women police and their daily routine which are emphasized. The picture has a pseudo-documentary quality which is over-shadowed by an abundance of plot. In fact, there is a three-pronged story, all of the elements interwoven but none of them related. Any one of them might have made an interesting feature, but combined as they are it becomes choppy. However, it is well-made, beautifully acted and full of that crisp and calculated character detail so prominent in British films.

Most of the footage is given to Peggy Cummins and her story. She's picked up for shoplifting but left off lightly. Only 18, she's the mother of a little child, her husband is away often and there is mother-in-law trouble. She becomes involved with a young hoodlum who

(Continued on following page)

SHOWMEN'S REVIEWS ADVANCE SYNOPSIS THE RELEASE CHART THE COMPANY CHART

(Continued from preceding page)

commits a jewel robbery and then tries to extort money from the "fence" who bought the jewels. It is unconsciously through the girl that the gang is captured.

The other two stories are more sentimental affairs. A young woman deserts the Army to marry a boy who needs her and by doing so commits bigamy. Her many problems are solved with the help of the police and the courts. The final story tells of a baby who is mistreated by its father and step-mother. The real mother is located and by the final reel she is willing and able to care for the baby.

As has been said, all of these intrude on each other and, combined with a few personal anecdotes about the police, it becomes a station-house potpourri. An extremely large cast enacts its roles almost flawlessly. No actor stands out, but in addition to Miss Cummins the leading parts are played by Terence Morgan as the thief, Anne Crawford and Rosamund John as policewomen and Ronald Howard and Eleanor Summerfield as the young married couple. Muriel Box directed the individual scenes effectively and she and Sydney Box wrote the screenplay. The picture is based on an original story by Jan Read and was produced by William MacQuitty. It is a presentation of the J. Arthur Rank Organization.

Seen at the Universal screen room in New York. Reviewer's Rating: Good.—JAY REMER.

Release date, January, 1954. Running time, 94 minutes. PCA No. 16657. Adult audience classification. Bridget Foster.....Peggy Cummins Ray.....Terence Morgan Susan.....Anne Crawford Pauline.....Rosamund John Barbara Murray, Sarah Lawson, Ronald Howard, Eleanor Summerfield, Michael Medwin, Anthony Nicolls, Charles Victor, Dora Bryan, Eunice Gayson, Yvonne Marsh, Isabel George, Archie Duncan, Michael Hordern, Lloyd Lamble, Russell Waters, John Warwick, Campbell Singer, Martin Wyldes, James Gilbert, Joyce Carey, Maurice Denham, Thora Hird, Marjorie Rhodes, Jean Anderson, Nelly Arno, Lilly Kann, Harold Lang, Myrtle Reed, Leo Bieber, Brian Kent, Basil Lord, Kathleen Michael, Charlotte Mitchell, Dandy Nichols, Anthony Oliver, Peter Swanwick, Michael Ward, Brian Wilde, David Horne, John Stuart, Frances Rowe, Pat Nye

Crime Wave

Warners—Detective Drama

The familiar gangster melodrama emerges with superior entertainment qualities as a result of adroit direction, a compact story and persuasive acting. "Crime Wave" is the story of a parolee who is happily married and on the road to complete rehabilitation but who is exploited by thugs in desperation. In the foregoing roles are Phyllis Kirk and Gene Nelson. The latter, the dancing star, marks his first departure from musicals to portray a straight dramatic role. The bulk of the story pivots around Sterling Hayden, a hard, toothpick-chewing detective.

The story opens as three thugs rob a filling station and kill a cop. One of the thugs is wounded and presently forces his way into the home of Nelson. Against his will Nelson is forced to aid the thug. Events move swiftly and Nelson before long finds his home the hide-out of the two other thugs. In the meantime Hayden rides hard on Nelson, threatens him, cajoles him. The result leaves Nelson caught in a pincers, with the thugs on one side and Hayden on the other.

The screenplay by Crane Wilbur creates a series of melodramatic adventures, punctuated by a final close call for Nelson and his wife, before the shrewd sleuthing of Hayden brings all to a happy ending.

Andre de Toth handled the directorial chores while Bryan Foy produced.

Seen at the home office projection room. Reviewer's Rating: Good.—M. H.

Release date, March 6, 1954. Running time, 74 minutes. PCA No. 16297. General audience classification. Detective Sims.....Sterling Hayden Steve Lacey.....Gene Nelson Ellen.....Phyllis Kirk Ted de Corsia, Charles Buchinsky, Jay Novello, James Bell, Dubb Taylor, Gayle Kellogg, Mack Chandler, Timothy Carey, Richard Benjamin

The Greatest Love

I.F.E.—Miss Bergman Returns

Ingrid Bergman's return to the screen after an absence of four years is of course an attention-getting event. And the fact that her noted husband, Roberto Rossellini, directed and produced the film lends further to its standing and exploitation possibilities. Regrettably the picture scarcely provides what one has a right to expect from the merging of such talents. For this story of a woman who renounces her worldly standing to minister to the poor, only eventually to be considered psychotic, prowls too often around narrative clichés to have the emotional effect intended. This is not to say, however, that there are not strong moments of drama and interest in the picture. And indeed some of the acting is excellent.

The Italian production presents Miss Bergman as the wife of wealthy Alexander Knox and the mother of 12-year old Sandro Franchini. The young boy seems overly sensitive to his loneliness, and neglect from his mother. When eventually he dies from a fall the possibility emerges that it might have been a suicide. This completely changes Miss Bergman's way of life. Confused and guilt-ridden, she starts dedicating herself to the alleviation of the poor and the disinherited. Under the influence of a radical journalist she throws herself into this work. All of this produces chagrin and bewilderment in her husband, especially when in her desire to show mercy and compassion for everyone she helps a prostitute.

In the finale Miss Bergman achieves complete self-sacrifice. The irony however, is that institution gates lock behind her and the wonder rises as to whether she is insane or a true missionary.

The screenplay of this Ponti-De Laurentis production was based on an original by Rossellini, and fashioned by Sandro de Feo, Mario Pannunzio, Ivo Perilli, Brunello Rondi and Rossellini.

Seen at a New York projection room. Reviewer's Rating: Good.—M. H.

Release date, January, 1954. Running time, 113 minutes. Adult audience classification. Irene Girard.....Ingrid Bergman George Girard.....Alexander Knox Andrea.....Ettore Giannini Giulietta Masina, Teresa Pellati, Sandro Franchini, William Tubbs, Alfred Browne

Three Young Texans

20th-Fox-Panoramic—Three Young Stars (Color by Technicolor)

Panoramic's second production for 20th-Fox release is a switch from the first, "Man in the Attic." This one is a hard-riding and fast-shooting Western, different from others of its genre because of its three leading players. Mitzi Gaynor, Keefe Brasselle and Jeffrey Hunter, all up-and-coming stars, play the title roles and none has had this type of role before. Although fast-paced and action-laden, "Three Young Texans" is weak on story and dialogue, with too many pat situations.

The three young Texans are close friends and try to help each other as much as possible. Hunter's father gets into trouble and is blackmailed into helping some crooks pull a train robbery. The boy overhears and stages the holdup himself to protect the older man. He hides the money and intends to return the money eventually. But Brasselle finds it and wants to split it with him. The other refuses and insists upon following him until he reveals the hiding place.

The bandits suspect Hunter of pulling the robbery and corner both. Brasselle rides off with them and Hunter seeks Miss Gaynor's and legal help. The finale is keyed to a gun battle, Brasselle's death, the gang wiped out and romance for the remaining two young Texans.

The three leads perform well with Hunter coming off best. Since Brasselle's appearance in "The Eddie Cantor Story" his marquee strength is certainly boosted. And Miss Gaynor, heretofore a comedy and musical per-

former, adds her pleasant tomboy quality to her role. The color by Technicolor is lovely to look at and the film should please the Western fans.

Leonard Goldstein produced and Henry Levin directed from a screenplay by Gerald Drayson Adams. It was based on a story by William Macleod Raine.

Seen at the 20th-Fox screening room in New York. Reviewer's Rating: Fair.—J. R.

Release date, January, 1954. Running time, 78 minutes. PCA No. 16756. General audience classification. Rusty Blair.....Mitzi Gaynor Tony Ballew.....Keefe Brasselle Johnny Colt.....Jeffrey Hunter Harvey Stephens, Dan Riss, Michael Ansara, Aaron Spelling, Morris Ankrum, Frank Wilcox, Helen Wallace, John Harmon, Alex Montoya

FOREIGN REVIEW

The Spice of Life

Mayer-Kingsley—French with English

Subtitles

Noel-Noel, one of France's distinguished actors and writers, performs both these duties in this uncommonly enjoyable import. There is no running story but rather a series of vignettes with Noel-Noel as lecturer, commentator, moderator and leading actor. In "The Spice of Life" he examines a group of people affectionately known as bores and pests and, by spicing each little scene with some typically adult Gallic wit, he brings forth a charming and funny satire. The humor is not biting or scathing but of a more gentle and pixie-like variety.

Well aware of the versatility of the film camera, Noel-Noel uses many cinematic devices to illustrate his sequences, including animated drawings, montages, trick photography and even puppets. Rather than make the picture seem cluttered with gadgets, they only add to the over-all enjoyment.

Some of the types shown are The Practical Joker who does anything for a laugh, The Talkative Neighbor who forgets the time, The Theatre Menace who talks, eats and shifts, The Noisy Neighbors who dance the tango ad infinitum. The Party Entertainer who never stops singing, and so forth. The most hilarious examples are the amateur experts on medicine, the people who telephone at meal time, the impossible woman driver and the friend you never saw before. Such terse descriptions are barely adequate in relaying the fun to be derived from viewing them.

Although "The Spice of Life," by its very subject matter, is filled with foolish and fatuous people, it never becomes like one of its specimens. Credit must go to Noel-Noel, who wrote and performed it perfectly and to Jean Dreville who directed it as cleverly. The English titles by Edward Kingsley are more than adequate and keep to the spirit and flavor of the film. The chief supporting roles are played by Bernard Blier, Marguerite Deval, Jean Tissier and, as the credit sheet says, "Some of Your Best Friends." The picture is a delight from start to finish.

Seen at the 55th Street Playhouse in New York where the audience enjoyed it thoroughly. Reviewer's Rating: Excellent.—J. R.

Release date, January, 1954. Running time, 71 minutes. Adult audience classification.

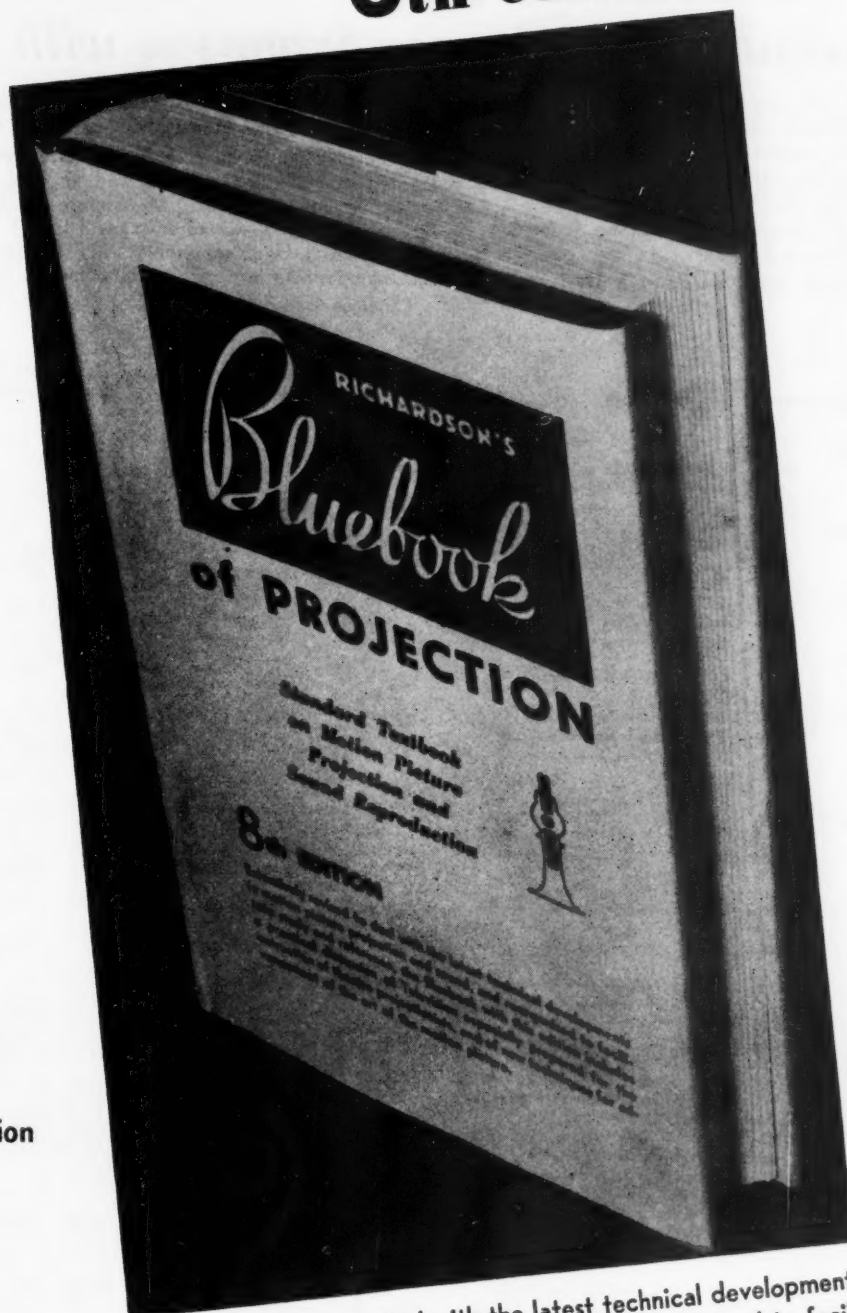
ADVANCE SYNOPSIS

YUKON VENGEANCE (Allied Artists)

PRODUCER: William F. Broidy. DIRECTOR: William Beaudine. PLAYERS: Kirby Grant, Mary Ellen Kay, Monte Hale.

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THE RELEASE CHART

Index to Reviews and Advance Synopses, with Ratings

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopses Index can be found on pages 2126-2127, issue of January 2, 1954.

Feature Product by Company starts on Page 2149, issue of January 16, 1954.

Color pictures designated by (c).

* Following a title indicates a Box Office Champion.

Picture ratings under National Groups are estimates by leading women's organizations and national review committees; A—Adults (over 18 years), M—Mature Young People, Y—Youth (ages 12 to 18), C—Children (ages 8 to 12). Legion of Decency Ratings: (A-1), Unobjectionable; A-2, Unobjectionable for Adults; B, Objectionable in part; C, Condemned.

CinemaScope designed by (CS).

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S)=synopsis		Nat'l Groups	RATINGS		
				Issue	Page		L. of D.	Herald Review	
A									
Abbott & Costello Meet Dr. Jekyll & Mr. Hyde (329)	Univ.	Abbott & Costello-B. Karloff	Aug., '53	77m	Aug. 1	1934	AY	A-1	Good
Act of Love	UA	Kirk Douglas-Dany Robin	Mar., '54	108m	Dec. 19	2109			Very Good
Actress The (403)	MGM	Spencer Tracy-Jean Simmons	Sept. 25, '53	90m	Aug. 8	1941	AY	A-2	Excellent
Affair in Monte Carlo (Brit.) (color) (5307)	AA	Merle Oberon-Richard Todd	Sept., '53	74m	Sept. 19	1998			Good
Affair with a Stranger (323)	RKO	Jean Simmons-Victor Mature	June 20, '53	89m	June 13	1870	AY	A-2	Fair
Affairs of Dobie Gillis, The (346)	MGM	Debbie Reynolds-Bobby Van	Aug. 14, '53	74m	June 8	1862	AY	A-2	Very Good
Alaska Seas (5313)	Para.	Robert Ryan-Jan Starling	Feb., '54		Dec. 12	(S)2102			
All-American (333)	Univ.	Tony Curtis-Lori Nelson	Oct., '53	83m	July 25	1925	AYC	A-1	Very Good
All I Desire (325)	Univ.	Barbara Stanwyck-Richard Carlson	July, '53	79m	June 20	1877	A	A-2	Very Good
All the Brothers Were Valiant (c) (407)*	MGM	Robert Taylor-Ann Blyth	Nov. 13, '53	101m	Oct. 17	2029	AM	A-2	Excellent
Annapurna (c)	Mayor-Kingsley	Documentary	Dec., '53	60m	Dec. 19	2110			Excellent
Appointment in Honduras (406)(color)	RKO	Glenn Ford-Ann Sheridan	Oct. 16, '53	79m	Oct. 31	2046	AY	B	Fair
Arena (color) (3D) (337)	MGM	Gig Young-Jean Hagan	June, '53	71m	June 27	1885	AYC	B	Very Good
Arrowhead (color) (5227)	Para.	Charlton Heston-Jack Palance	Aug., '53	105m	June 20	1878	AY	A-2	Very Good
B									
Back to God's Country (color) (403)	Univ.	Rock Hudson-Steve Cochran	Nov., '53	78m	Sept. 26	2006	A	A-2	Good
Bad for Each Other (624)	Col.	Charlton Heston-Lizabeth Scott	Jan., '54	83m	Dec. 12	2101	AY	B	Good
Band Wagon, The (color) (345)*	MGM	Fred Astaire-Cyd Charisse	Aug. 7, '53	112m	July 11	1909	AY	A-2	Excellent
Bandits of the West (5243)	Rep.	Allen Rocky Lane	Sept., '53	54m	Aug. 22	1958	AYC	A-1	Fair
Beachhead (c)	UA	Toby Curtis-Frank Lovejoy	Feb., '54						
Beast from 20,000 Fathoms, The (221)	WB	Paul Christian-Paula Raymond	June 13, '53	80m	June 20	1878	AY	A-1	Very Good
Beat the Devil	UA	Humphrey Bogart-Jennifer Jones	Mar., '54	82m	Dec. 19	(S)2111			
Beggar's Opera, The (Brit.) (c) (304)	WB	Laurence Olivier-Dorothy Tutin	Sept. 26, '53	94m	Aug. 29	1965	AM	A-2	Very Good
Beneath the 12-Mile Reef (c) (CS) (337)	20th-Fox	Terry Moore-Robert Wagner	Dec., '53	102m	Dec. 19	2109			Very Good
Best Years of Our Lives	RKO	March-Loy-Andrews-Wright	(reissue) Feb., '54	170m	Dec. 19	2110			Superior
Big Heat (615)*	Col.	Glenn Ford-Gloria Grahame	Oct., '53	90m	Sept. 26	2006	AM	B	Good
Big Leaguer, The (347)	MGM	Edward G. Robinson-Vera-Ellen	Aug. 21, '53	71m	July 18	1918	AMYC	A-1	Good
Bigamist, The	Filmakers	Joan Fontaine-Ida Lupino	Dec., '53	80m	Jan. 2	2125			Very Good
Black Glove (5305)	Lippert	Alex Nicol	Jan. 22, '54						
Blowing Wild (306)	WB	Gary Cooper-Barbara Stanwyck	Oct. 17, '53	90m	Sept. 19	1997	A	A-2	Very Good
Blueprint for Murder, A (332)	20th-Fox	Joseph Cotton-Jean Peters	Sept., '53	76m	Aug. 1	1933	AY	A-2	Very Good
Border River (c) (409)	Univ.	Joel McCrea-Yvonne de Carlo	Jan., '54	81m	Jan. 9	2134			Good
Botany Bay (color) (5307)	Para.	Alan Ladd-James Mason	Nov., '53	94m	Oct. 3	2013	AMY	A-2	Very Good
Both Sides of the Law (Brit.) (482)	U-I	Peggy Cummins-Rosamund Johns	Jan., '54	94m	Jan. 16	2141			Good
Boy From Oklahoma (320) (c)	WB	Will Rogers, Jr.-Nancy Olson	Feb. 27, '54	88m	Jan. 16	2141			Good
By the Light of the Silvery Moon (color) (219)	WB	Doris Day-Gordon MacRae	May 2, '53	102m	Mar. 28	1773	AYC	A-1	Very Good
C									
Caddy, The (5302)*	Para.	Martin & Lewis-Donna Reed	Sept., '53	95m	Aug. 8	1942	AYC	A-1	Very Good
Calamity Jane (color) (311)*	WB	Doris Day-Howard Keel	Nov. 14, '53	101m	Oct. 31	2045	AMYC	A-1	Excellent
Camels West (c) (3D)	UA	Rod Cameron-Joanne Dru	Mar., '54						
Capt. John Smith & Pocahontas (c)	UA	Anthony Dexter-Jody Lawrence	Nov., '53	75m	Nov. 21	2077			Fair
Captain Scarlett (color)	UA	Richard Greene	Aug. 12, '53	75m	Sept. 26	2007			Average
Captain's Paradise (Brit.)	UA	Alec Guinness-Yvonne de Carlo	Dec. 18, '53	76m	Oct. 10	2021			Excellent
Carnival Story, The (c)	RKO	Anne Baxter-Steve Cochran	Mar. 27, '54		Dec. 12	(S)2103			
Cavalleria Rusticana (c)	Savini	Mario del Monaco	Dec. 26, '53	60m	Jan. 9	2134			Fair
Cease Fire! (5308) (3D)	Para.	Korean War	Jan., '54	75m	Nov. 28	2085	AY	A-1	Excellent
Champ for a Day (5211)	Rep.	Alex Nicol-Audrey Totter	Aug. 15, '53	90m	Sept. 26	2007	A	A-2	Good
Charge at Feather River, The (color) (3D) (223)*	WB	Guy Madison-Frank Lovejoy	July 11, '53	96m	July 4	1901	AYMC	A-2	Very Good
China Venture (609)	Col.	Edmond O'Brien-Barry Sullivan	Sept., '53	83m	Aug. 29	1966	AMY	A-2	Good
City of Bad Men (color) (328)	20th-Fox	Jeanne Crain-Dale Robertson	Sept., '53	82m	June 27	1885	AY	A-2	Very Good
City That Never Sleeps (5209)	Rep.	Gig Young—Mala Powers	June 12, '53	90m	June 13	1870	AY	B	Good
Clipped Wings (5320)	AA	Bowery Boys	Aug. 30, '53	62m	Nov. 28	2086			Good
Column South (color) (320)	Univ.	Audie Murphy-Joan Evans	June, '53	84m	May 16	1839	AY	A-1	Average
Combat Squad (613)	Col.	John Ireland-Lon McCallister	Oct., '53	72m	Oct. 3	2015	AY	A-1	Average
Command, The (C.S.) (c) (319)	WB	Guy Madison-Joan Weldon	Feb. 13, '54						
Conquest of Cochise (color) (610)	Col.	John Hodiak-Robert Stack	Sept., '53	70m	Aug. 22	1957			Good
Conquest of Everest (Brit.) (c)	UA	Documentary	Jan. 29, '54	78m	Dec. 12	2101			Good

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S)=synopsis		Natl Groups	RATINGS		Herald Review
				Issue	Page		L. of D.		
Cowboy, The	Lippert	Documentary	Not Set	69m	Jan. 9	2134			Excellent
Crazylegs—All American (5224)	Rep.	Elroy Hirsch-Lloyd Nolan	Feb. 15, '54	87m	Oct. 31	2046	A-1		Very Good
Crime Wave (308)	WB	Gene Nelson-Sterling Hayden	Mar. 6, '54	74m					
Crossed Swords (color)	UA	Erroll Flynn-Gina Lollobrigida	Mar. 6, '54	74m	Jan. 16	2142			Good
Cruel Sea, The (Brit.)	Univ.	Jack Hawkins-Donald Sinden	Aug., '53	121m	Aug. 8	1941	AY	A-1	Excellent
Cruisin' Down the River (color) (606)	Col.	Dick Haymes-Audrey Totter	Aug., '53	81m	July 25	1927	AYC	A-1	Average
D									
Dangerous Crossing (330)	20th-Fox	Jeanne Crain-Michael Rennie	Aug., '53	75m	July 25	1927	AY	A-1	Fair
Dangerous Mission (3D)	RKO	Victor Mature-Piper Laurie	Mar. 6, '54		Dec. 12	(S)2102			
Dangerous When Wet (color) (341)*	MGM	Esther Williams-Fernando Lamas	July 3, '53	95m	May 23	1845	AYC	A-2	Excellent
Decameron Nights (color) (461)	RKO	Joan Fontaine-Louis Jourdan	Nov. 16, '53	87m	Nov. 7	2061	A	B	Excellent
Desert Rats, The (319)	20th-Fox	Robert Newton-James Mason	May, '53	88m	May 16	1837	AY	A-1	Very Good
Desert Song, The (color) (220)	WB	Kathryn Grayson-Gordon MacRae	May 30, '53	110m	Apr. 25	1805	AYC	A-1	Good
Desperate Moment (Brit.) (386)	Univ.	Mai Zetterling-Dirk Bogarde	Sept., '53	88m	Sept. 5	1981		A-2	Very Good
Devil's Canyon (color) (3D) (402)	RKO	Virginia Mayo-Dale Robertson	July 25, '53	92m	Aug. 22	1957	A	A-2	Good
Diamond Queen, The (c) (302)	WB	Fernando Lamas-Arlene Dahl	Nov. 28, '53	80m	Aug. 15	1949		A-2	Good
Donovan's Brain	UA	Lew Ayres-Nancy Davis	Sept. 30, '53	83m	Oct. 10	2023	A	A-2	Fair
Down Laredo Way	Rep.	Rex Allen-Dona Drake	Aug. 5, '53	54m	Aug. 22	1957	AY	A-1	Good
Dragonfly Squadron (3D)	AA	John Hodiak-Barbara Britton	Dec. 27, '53						
Dragon's Gold	UA	John Archer-Hillary Brooke	Not Set						
Dream Wife (335)	MGM	Cary Grant-Deborah Kerr	June 19, '53	99m	Mar. 14	1758	AY	A-2	Very Good
Drums of Tahiti (3D) (c)	Col.	Patricia Medina-Dennis O'Keefe	Jan., '54	73m	Dec. 26	2119			Good
E-F									
East of Sumatra (color)	Univ.	Jeff Chandler-Marilyn Maxwell	Sept., '53	82m	Sept. 19	1998	AY	B	Good
Easy to Love (color) (410)	MGM	Esther Williams-Van Johnson	Dec. 25, '53	96m	Nov. 14	2069	AMYC	A-2	Very Good
Eddie Cantor Story (c) (316)	WB	Keefe Brasselle-Marilyn Erskine	Jan. 30, '54	116m	Dec. 19	2109			Very Good
El Alamein (620)	Col.	Scott Brady-Rita Moreno	Jan., '54	67m	Dec. 12	2101	AMYC	A-1	Fair
El Paso Stampede	Rep.	Alan Rocky Lane	Sept. 8, '53	54m	Oct. 10	2023	AMYC	A-1	Fair
Escape from Fort Bravo (color) (409)	MGM	William Holden-Eleanor Parker	Dec. 4, '53	98m	Nov. 7	2061	AY	A-1	Very Good
Eyes of the Jungle (5229)	Lippert	Jon Hall	July 1, '53	79m	Aug. 29	1966			Average
Fake, The	UA	Dennis O'Keefe-Coleen Gray	Sept. 25, '53	80m	Oct. 31	2046		A-1	Good
Fallen Angel (365)	20th-Fox	Alice Faye-Dana Andrews (reissue)	Nov., '53						
Fanfan the Tulip (Fr.)	UA	Gerard Philipe-Gina Lollobrigida	Dec., '53	96m	May 23	1847			Very Good
Farmer Takes a Wife (color) (307)	20th-Fox	Betty Grable-Dale Robertson	July, '53	81m	Apr. 25	1805	AYC	A-2	Very Good
Fast Company (332)	MGM	Howard Keel-Nina Foch	May 22, '53	68m	Apr. 18	1799	AY	A-2	Good
Fighter Attack (c)	AA	Sterling Hayden-J. Carrol Naish	Nov., '53	80m	Nov. 28	2086		A-1	Good
Fighting Lawman (5334)	Allied	Wayne Morris	Sept. 20, '53	71m	Oct. 3	2014		A-1	Good
Fighting Men (5222)	Lippert	Special Cast	Oct. 9, '53	63m					
5000 Fingers of Dr. T, The (color) (604)	Col.	Peter Lind Hayes-Mary Healy	Aug., '53	88m	June 20	1877	AY	A-1	Very Good
Flame of Calcutta (color) (603)	Col.	Denise Darcel-Patric Knowles	July, '53	70m	June 27	1886	AY	A-2	Good
Flight Nurse (5301)	Rep.	Joan Leslie-Forrest Tucker	Mar. 1, '54	90m	Nov. 7	2062	AY	A-1	Fair
Flight to Tangier (c) (2D-5331, 3D-5306)	Para	Joan Fontaine-Jack Palance	Nov., '53	90m	Oct. 17	2030		B	Fair
Follow the Fleet (487)	RKO	Fred Astaire-Ginger Rogers (reissue)	Oct. 29, '53	110m					
Folly To Be Wise (Brit.)	Fine Arts	Alastair Sim-Martita Hunt	Dec., '53	91m	Dec. 12	2102			Fair
Forbidden (407)	Univ.	Tony Curtis-Joanne Dru	Jan., '54	85m	Nov. 28	2086		B	Good
Forever Amber (366) (c)	20th-Fox	Linda Darnell-Cornel Wilde (reissue)	Nov., '53	140m					
Forever Female (5312)	Para.	G. Rogers-W. Holden-P. Douglas	Jan., '54	93m	June 6	1861	AY	B	Excellent
Fort Algiers	UA	Yvonne DeCarlo-Carlos Thompson	July 15, '53	78m	July 25	1927			Fair
Fort Ti (color) (3D) (546)*	Col.	George Montgomery-Joan Vohs	May, '53	73m	May 16	1837	AY	A-2	Good
Fortune in Diamonds (5317)	Lippert	Scott Brady-Mary Castle	Nov. 27, '53						
49th Man, The (529)	Col.	John Ireland-Richard Denning	June, '53	73m	May 16	1838	AY	A-1	Good
Four Sided Triangle, The (Brit.)	Astor	Barbara Payton-James Hayter	June, '53	81m	May 30	1853			Fair
Francis Covers the Big Town (324)	Univ.	Donald O'Connor-Yvette Dugay	July, '53	86m	June 13	1870	AYC	A-1	Good
French Line (color) (3D)	RKO	Jane Russell-Gilbert Roland	Feb. 8, '54	102m	Jan. 9	2134			Good
From Here to Eternity (616)*	Col.	M. Clift-B. Lancaster-D. Kerr	Sept., '53	118m	Aug. 1	1933	AM	B	Excellent
G									
Gay Adventure, The	UA	Burgess Meredith-Jean-Pierre Aumont	Aug. 21, '53	82m	Oct. 10	2022		A-2	Fair
Gentle Gunman, The (Brit.) (388)	U-I	John Mills-Elizabeth Sellars	Oct., '53	86m	Oct. 3	2014		A-2	Good
Gentlemen Prefer Blondes (c) (326)	20th-Fox	Marilyn Monroe-Jane Russell	Aug., '53	91m	July 4	1903	A	B	Excellent
Geraldine (5302)	Rep.	John Carroll-Mala Powers	Apr. 1, '54	90m	Dec. 12	(S)2103		A-1	
Ghost Ship (Brit.) (5228)	Lippert	Hazel Court-Dermot Walsh	June 12, '53	69m	July 25	1927			Average
Gilbert & Sullivan (color) (Brit.)	UA	Maurice Evans-Robert Morley	Jan. 8, '54	105m	Oct. 31	2045		A-1	Excellent
Girl Next Door, The (c) (320)	20th-Fox	Jane Haver-Dan Dailey	June, '53	92m	May 16	1839	AY	A-1	Fair
Give a Girl a Break (c) (412)	MGM	Marge & Gower Champion	Jan. 1, '54	82m	Dec. 5	2093		A-1	Good
Glass Web (2D-402, 3D-401)	Univ.	Edward G. Robinson	Nov., '53	81m	Oct. 17	2029	AM	A-2	Very Good
Glenn Miller Story (c) (412)	Univ.	James Stewart-June Allyson	Feb., '54	116m	Jan. 9	2133			Excellent
Glory Brigade, The (323)	20th-Fox	Victor Mature	July, '53	82m	May 16	1838	AY	A-1	Good
Go, Man, Go	UA	Harlem Globetrotters-Dane Clark	Jan., '54	82m					
Golden Blade, The (color) (332)	Univ.	Rock Hudson-Piper Laurie	Sept., '53	81m	Aug. 22	1957	AMYC	A-1	Excellent
Golden Coach (c) (Ital.)	IFE	Anna Magnani	Jan., '54	105m					
Golden Idol, The (5315)	AA	Johnny Sheffield	Jan. 10, '54	70m					
Golden Mask (c)	UA	Wanda Hendrix-Van Heflin	Mar., '54						
Gorilla At Large (c) 2,3-D	20th-Fox	Cameron Mitchell-Anne Bancroft	Mar., '54						
Great Diamond Robbery (419)	MGM	Red Skelton	Jan. 29, '54	69m	Dec. 5	2093		A-1	Good
Great Jesse James Raid (c) (5221)	Lippert	Willard Parker-Barbara Payton	July 17, '53	73m	Aug. 22	1958			Good
Great Sioux Uprising, The (color) (326)	Univ.	Jeff Chandler-Faith Domergue	July, '53	80m	June 27	1886	AY	A-1	Good
Greatest Love, The (Ital.)	IFE	Ingrid Bergman-Alexander Knox	Jan., '54	113m	Jan. 16	2142			Good
Greatest Show on Earth (c) (5129)	Para.	All-Star Cast	May, '53	153m	Jan. 5, '52	1177	AYC	B	Superior
Gun Belt (color)	UA	George Montgomery-Tab Hunter	July 24, '53	77m	July 18	1918	AYC	A-1	Good
Gun Fury (C) (3D) (617)	Col.	Rock Hudson-Donna Reed	Nov., '53	83m	Oct. 24	2037	AY	A-2	Good
H									
Half a Hero (401)	MGM	Red Skelton-Jean Hagen	Sept. 4, '53	71m	Aug. 1	1933	AY	A-1	Good
Heidi (Swiss)	UA	Elsbeth Sigmund	Apr., '54	98m	Dec. 26	2118		A-1	Very Good
Hell and High Water (c) (CS)	Fox	Richard Widmark-Bella Davi	Feb., '54		Jan. 9	(S)2135			
Here Come the Girls (5309) (color)	Para.	Hope-Clooney-Dahl-Martin	Dec., '53	78m	Oct. 24	2037	AM	B	Very Good
His Majesty O'Keefe (c) (315)	WB	Burt Lancaster-Joan Rice	Jan. 16, '54	93m	Jan. 2	2125			Very Good
Hondo (3D) (312)*	WB	John Wayne-Geraldine Page	Jan. 2, '54	83m	Nov. 28	2085		A-1	Excellent
Hot News (5327)	Allied	Stanley Clements	Oct. 11, '53	61m	Nov. 28	2087			Good

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Houdini (color) (5223)	Para.	Tony Curtis-Janet Leigh	July, '53	106m	May 23 1845		A-1	Very Good
How to Marry a Millionaire (c) (CS)* (336)	20th-Fox	Grable-Monroe-Bacall	Nov., '53	96m	Nov. 14 2070	AY	A-2	Excellent
Hundred Hour Hunt (Brit.)	Greshler	Anthony Steel-Jack Warner	June, '53	84m	July 4 1902			Good
I								
I, the Jury (3D)	UA	Bill Elliott-Peggie Castle	Aug. 14, '53	87m	July 25 1926	A	B	Fair
Inferno (color) (3D) (346)	20th-Fox	Robert Ryan-Rhonda Fleming	Nov., '53	83m	July 25 1925	AY	A-2	Excellent
Iron Mask (5313)	Lippert	Douglas Fairbanks (reissue)	Sept. 18, '53	73m				
Island in the Sky (301)	WB	John Wayne-Lloyd Nolan	Sept. 5, '53	109m	Aug. 8 1941	AY	A-1	Excellent
Isle of the Dead (482)	RKO	Boris Karloff-Ellen Drew (reissue)	July 15, '53	72m				
It Came from Outer Space (2D-335, 3D-322)	Univ.	Richard Carlson-Barbara Rush	June, '53	82m	May 23 1845	AY	A-1	Very Good
It Should Happen to You	Col.	Judy Holliday-Peter Lawford	Not Set	87m	Jan. 16 2141			Very Good
It Started in Paradise (Brit.) (color)	Astor	Jane Hylton-Ian Hunter	July, '53	90m	Aug. 22 1958			Fair
J								
Jack Slade (5406)	AA	Mark Stevens	Nov. 8, '53	90m	Oct. 24 2037	AMY	A-2	Excellent
Jamaica Run (color) (5220)	Para.	Ray Milland-Arlene Dahl	June, '53	92m	Apr. 11 1789	AY	A-2	Very Good
Jennifer (5407)	Allied	Ida Lupino-Howard Duff	Oct. 25, '53	73m	Oct. 31 (S) 2047	AY	A-2	
Jivaro (5311) (c)	Para.	Fernando Lamas-Rhonda Fleming	Jan., '54		Dec. 19 (S) 2111			
Joe Louis Story, The	UA	Coley Wallace-James Edwards	Sept. 18, '53	88m	Oct. 3 2013	AYC	A-1	Excellent
Johnny the Giant Killer (c) (5206)	Lippert	Animated Cartoon	June 5, '53	70m	July 4 1902	AYC		Good
Juggler, The (520)	Col.	Kirk Douglas-Milly Vitale	June, '53	86m	May 2 1821	AY	A-2	Good
Julius Caesar	MGM	Brando, Calhern, Garson, Kerr, Mason	Spec.	121m	June 6 1861	AY	A-1	Superior
K-L								
Key Largo (309)	WB	Robinson-Bogart-Bacall (reissue)	Nov. 7, '53	101m				
Keys of the Kingdom	20th-Fox	Gregory Peck-Thomas Mitchell (reissue)	Jan., '54	137m				
Kid from Left Field, The (325)	20th-Fox	Dan Dailey-Anne Bancroft	July, '53	87m	July 25 1926	AYC	A-1	Good
Killer Ape	Col.	Johnny Weissmuller	Dec., '53	68m	Nov. 21 2077	AMYC	A-1	Fair
Killers From Space	RKO	Peter Graves-Barbara Bestar	Jan. 23, '54	71m				
King of the Khyber Rifles (c) (CS)	20th-Fox	Tyrone Power-Terry Moore	Jan., '54	99m	Dec. 26 2117			
Kiss Me Kate (c) (3D) (408)*	MGM	Kathryn Grayson-Howard Keel	Nov. 26, '53	109m	Oct. 31 2045			Excellent
Kiss of Death (354)	20th-Fox	Victor Mature-Richard Widmark (reissue)	July, '53	99m		AY	B	Excellent
Knights of the Round Table (c) (CS) (413)	MGM	Robert Taylor-Ava Gardner	Jan. 15, '54	115m	Dec. 26 2117			Superior
Knock on Wood (color)	Para.	Danny Kaye-Mai Zetterling	Not Set		Nov. 7 (S) 2063			
La Favorita (Ital.)	IFE	Paolo Silveri	Oct., '53	78m	Oct. 31 2047		A-2	Fair
La Traviata (c)	Savini	Lucia Evangelis-Giulio Gari	Dec. 26, '53	60m	Jan. 9 2134			Fair
Last of the Pony Riders (593)	Col.	Gene Autry	Nov., '53	59m	Nov. 7 2062		A-1	Good
Last Posse, The (535)	Col.	Broderick Crawford-John Derek	July, '53	73m	June 13 1870	AY	A-2	Good
Latin Lovers (color) (348)	MGM	Lana Turner-Ricardo Montalban	Aug. 28, '53	104m	July 25 1926	AY	A-2	Good
Law and Order (318) (color)	Univ.	Ronald Reagan-Dorothy Malone	May, '53	80m	Apr. 4 1781	AY	A-2	Very Good
Let's Do It Again (color) (533)	Col.	Jane Wyman-Ray Milland	July, '53	95m	June 20 1877	A	B	Very Good
Lili (color) (342)*	MGM	Leslie Caron-Mel Ferrer	July 10, '53	81m	Mar. 14 1757	AYC	A-2	Excellent
Limping Man (5318)	Lippert	Lloyd Bridges	Dec. 11, '53	76m	Dec. 26 2119			Good
Lion Is in the Streets (color) (305)	Para.	James Cagney-Barbara Hale	Oct. 3, '53	88m	Sept. 12 1989	AMYC	A-2	Very Good
Little Boy Lost (5304)*	Para.	Bing Crosby-Claude Dauphin	Oct., '53	95m	July 11 1909	AYC	A-1	Excellent
Little Caesar	WB	Edward G. Robinson (reissue)	Dec. 19, '53					
Little Fugitive	Burstyn	Richie Andrusco	Oct. 6, '53	75m	Oct. 10 2021		A-2	Excellent
Living Desert, The (color)	Disney	True Life Adventure	Nov., '53	73m	Oct. 10 2021	AMYC	A-1	Excellent
Long, Long Trailer, The (c) (416)	MGM	Lucille Ball-Desi Arnaz	Feb. 19, '54	96m	Jan. 9 2133			Excellent
Louisiana Territory (3D) (color) (405)	RKO	Documentary	Oct. 16, '53	65m	Oct. 17 2030	AMYC	A-1	Good
Lucky Five (Ital.)	IFE	Aldo Fabrizi	Nov., '53	85m	Dec. 5 2094			Fair
Lure of the Sila	IFE	Silvano Mangano	Dec. 25, '53	74m	Jan. 9 2134			Good
M								
Main Street to Broadway (344)	MGM	All Star Cast	July 31, '53	102m	Aug. 1 1934	AY	A-2	Fair
Man Between, The (Brit.)	UA	James Mason-Claire Bloom	Feb., '54	100m	Nov. 14 2069		B	Excellent
Man Crazy (339)	20th-Fox	Neville Brand-Christine White	Dec., '53	79m	Dec. 19 2110	A	B	Good
Man From Cairo (5302)	Lippert	George Raft-Gianna Maria Canale	Nov. 27, '53	82m	Dec. 5 2094			Fair
Man from the Alamo (color) (328)	Univ.	Glenn Ford-Julia Adams	Aug., '53	79m	July 18 1918	AY	A-1	Very Good
Man In Hiding	UA	Paul Henreid-Lois Maxwell	Oct. 2, '53	79m	Nov. 14 2070		B	Fair
Man in the Attic (340)	20th-Fox	Constance Smith-Jack Palance	Dec., '53	82m	Dec. 26 2119		B	Fair
Man of Conflict	Apex	Edward Arnold-John Agar	Dec., '53	88m	Dec. 26 2119			Fair
Marry Me Again (404)	RKO	Marie Wilson-Robert Cummings	Oct. 22, '53	72m	Sept. 26 2006	AY	B	Good
Marshall's Daughter, The	UA	Ken Murray-Preston Foster	June 26, '53	71m	July 4 1903		A-1	Average
Martin Luther	deRochemont	Niall MacGinnis	Sept., '53	103m	Sept. 19 1997			Excellent
Master of Ballantrae, The (color) (225)	WB	Errol Flynn-Anthony Steel	Aug. 1, '53	89m	July 18 1918	AY	A-1	Very Good
Maze, The (3D) (3101)	AA	Richard Carlson-Veronica Hurst	July 26, '53	81m	July 18 1919		A-2	Very Good
Melba (color)	UA	Patrice Munsel-Robert Morley	Aug. 7, '53	113m	June 27 1885	AY	A-1	Very Good
Mexican Manhunt (5317)	AA	George Brent-Hillary Brooke	Sept. 13, '53	71m			A-1	
Mighty Joe Young (481)	RKO	Terry Moore-Ben Johnson (reissue)	July 15, '53	94m				
Miss Robin Crusoe (c) (338)	20th-Fox	Amanda Blake-George Nader	Nov., '53	75m		AY	A-2	
Miss Sadie Thompson (c) (3D)	Col.	Rita Hayworth-Jose Ferrer	Spec.	91m	Dec. 26 2117		B	Excellent
Miss Robin Hood (Brit.)	Union	Margaret Rutherford	June, '53	75m	July 18 1918			Fair
Mission Over Korea (536)	Col.	John Hodiak-Audrey Totter	Aug., '53	86m	July 25 1926	AY	A-1	Fair
Mr. Denning Drives North (Brit.)	Carroll	John Mills-Phyllis Calvert	Sept., '53					
Mr. Potts Goes to Moscow (Brit.) (5431)	Stratford	George Cole-Nadia Gray	Jan. 10, '54	93m	Aug. 29 1966		A-2	Good
Mr. Robinson Crusoe (5314)	Lippert	Douglas Fairbanks (reissue)	Sept. 25, '53	70m	Sept. 19 1998			Very Good
Mister Scoutmaster	20th-Fox	Clifford Webb-Edmund Gwenn	Sept., '53	87m		AYC	A-1	Very Good
Mistress of the Mountains (Ital.)	Davis	Vivi Gioi	Jan., '54	90m	Aug. 29 1965			Good
Mogambo (color) (404)*	MGM	Clark Gable-Ava Gardner	Oct. 9, '53		Dec. 12 2102			
Money from Home (c) (5316—3D, 5330—2D)	Para.	Dean Martin-Jerry Lewis	Feb., '54	116m	Sept. 19 1997	A	B	Very Good
Moon Is Blue, The	UA	William Holden-David Niven	July 17, '53	100m	Dec. 5 2093		A-1	Excellent
Moonlighter, The (3D) (303)	WB	Barbara Stanwyck-Fred MacMurray	Sept. 19, '53	99m	June 13 1869		C	Very Good
Murder on Monday	Union	Ralph Richardson-Margaret Leighton	Oct., '53	77m	Sept. 19 1998	A	A-2	Good
Murder Will Out (Brit.)	Kramer-Hyams	Valerie Hobson-Edward Underdown	Apr., '53	85m	Oct. 10 2022		A-1	Very Good
				83m	Apr. 11 1790			Good

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Murder Without Tears (5328)	AA	Craig Stevens-Joyce Holden	June 14, '53	64m	June 20	1878	B	Good
My Heart Goes Crazy (Brit.) (color)	UA	Sid Field-Greta Gynt	July 22, '53	70m	Aug. 1	1935	A-1	Average
N								
Naked Jungle, The (c)	Para.	Eleanor Parker-Charlton Heston	Not Set		Dec. 12	(S)2103		
Nebraskan, The (color) (3D) (618)	Col.	Phil Carey-Roberta Haynes	Dec., '53	68m	Nov. 7	2062	AY	A-2 Fair
Night Is My Kingdom, The (Fr.)	Davis	Jean Gabin-Simone Valera	Sept., '53	109m	Aug. 8	1943		A-2 Good
Night Without Stars (Brit.) (322)	RKO	David Farrar-Nadia Gray	July, '53	75m	July 4	1902		A-2 Fair
99 River Street	UA	John Payne-Evelyn Keyes	Sept. 11, '53	83m	Aug. 29	1965	A	B Good
No Escape	UA	Lew Ayres-Sonny Tufts	Sept., '53	76m	Aug. 1	1934	A	A-2 Fair
Norman Conquest (5303)	Lippert	Tom Conway-Eva Bartok	Sept. 11, '53	79m				
Northern Patrol (5330)	AA	Kirby Grant	July 12, '53	63m	July 18	1919		A-1 Fair
O-P								
O. K. Nero (Ital.-Eng. dubbed)	I.F.E.	Silvana-Pampanini-Gino Cervi	June, '53	88m	June 27	1886		B Good
Othello	UA	Orson Welles-Fay Compton	Jan., '54		Jan. 9	(S)2135		
Out of the Past (488)	RKO	Robert Mitchum-Kirk Douglas (reissue)	Oct. 29, '53	97m				
Overcoat (Ital.)	Times	Renato Rascel	Oct., '53	96m	Oct. 17	2031		B Very Good
Pack Train (575)	Col.	Gene Autry-Smiley Burnette	July, '53	57m	June 27	1887	AYC	Good
Paratrooper (619) (color)	Col.	Alan Ladd-Leo Genn	Jan., '54	87m	Dec. 26	2118	AY	Very Good
Paris Express, The (Brit.) (color)	MacDonald	Claude Rains-Marta Toren	June, '53	86m	June 16	1869		Very Good
Paris Model (621)	Col.	Marilyn Maxwell-Paulette Goddard	Nov., '53	59m	Nov. 7	2062	A	Fair
Passionate Sentry, The (Brit.)	Fine Arts	Valerie Hobson-Nigel Patrick	Nov., '53	85m	Oct. 31	2047		Fair
Path to the Kingdom (Span.)	Master	Dominique Blanchard	Jan., '54	85m	Dec. 19	2110		Good
Personal Affair	UA-Rank	Gene Tierney-Leo Genn	Feb., '54	82m	Jan. 9	2133		Good
Pickup on South Street (322)	20th-Fox	Richard Widmark-Jean Peters	June, '53	80m	May 16	1837	A	B Very Good
Plunder of the Sun	WB	Glenn Ford-Diana Lynn	Aug. 29, '53	81m	Aug. 8	1942	AY	A-2 Good
Pony Express (color) (5217)	Para.	Charlton Heston-Rhonda Fleming	May, '53	101m	Mar. 7	1750	AYC	A-2 Very Good
Powder River (color) (321)	20th-Fox	Rory Calhoun-Corinne Calvet	June, '53	78m	May 16	1838	AY	A-2 Good
Prince Valiant (c) (CS)	20th-Fox	Robert Wagner-Janet Leigh	Apr., '54		Dec. 5	(S)2094		
Prisoners of the Casbah (color) (622)	Col.	Gloria Grahame-Cesar Romero	Nov., '53	78m	Nov. 7	2062	AY	A-2 Fair
Private Eyes (5321)	AA	Bowery Boys	Dec. 6, '53	64m	Dec. 5	(S)2094		A-2 Fair
Project M-7 (483) (Brit.)	U-I	Phyllis Calvert	Nov., '53	86m	Nov. 28	2087	AY	A-1 Fair
Project Moon Base (5315)	Lippert	Donna Martell-Ross Ford	Sept. 4, '53	63m	Sept. 5	1982		Fair
Public Enemy	WB	Jean Harlow-James Cagney (reissue)	Dec. 19, '53					
Q-R								
Queen Is Crowned, A (Brit.) (color) (323)*	Univ.	Laurence Olivier, narrator	June, '53	86m	June 13	1869	AYC	Excellent
Queen of Sheba (Ital.-Eng.) (5325)	Lippert	Gino Cervi-Leonora Ruffo	Jan. 29, '54	111m	Nov. 14	2070		A-2 Fair
Quo Vadis (c) (411)	MGM	Robert Taylor-Deborah Kerr (reissue)	Jan., '54					
Red Garters (c)	Para.	Rosemary Clooney-Jack Carson	Not Set		Dec. 12	(S)2102		
Red River Shore (5234)	Rep.	Rex Allen	Dec. 15, '53	54m	Dec. 26	2118		A-1 Good
Return to Paradise (color)	UA	Gary Cooper-Roberta Haynes	July 10, '53	100m	July 25	1925	AM	B Very Good
Ride Vaquero (color) (343)	MGM	Robert Taylor-Ava Gardner	July 17, '53	90m	June 20	1879	AMY	A-2 Fair
Riders to the Stars (c)	UA	Richard Carlson-Herbert Marshall	Jan. 29, '54	81m				
Riot in Cell Block 11	AA	Neville Brand-Leo Gordon	Feb. 28, '54		Nov. 7	(S)2063		
River of No Return (c) (CS)	20th-Fox	Robert Mitchum-Marilyn Monroe	Mar., '54					
Road House (355)	20th-Fox	Richard Widmark-Ida Lupino (reissue)	July, '53	95m				
Roar of the Crowd (color) (5311)	AA	Howard Duff-Helene Stanley	May 31, '53	71m	May 23	1846		A-1 Good
Rob Roy (c) (Brit.) (494)	Disney-RKO	Richard Todd-Glynis Johns	Feb. 27, '54	89m	Nov. 28	2086		A-1 Good
Robe, The (C.S.) (c) (335)*	20th-Fox	Victor Mature-Jean Simmons	Oct., '53	135m	Sept. 26	2005	AYC	A-1 Superior
Roman Holiday (5301)*	Para.	Gregory Peck-Audrey Hepburn	Sept., '53	119m	July 4	1901	AMYC	A-2 Excellent
Rose Bowl Story (5204)	Allied	Marshall Thompson (reissue)	Sept. 6, '53	73m				
Royal African Rifles, The (color) (5403)	AA	Louis Hayward-Veronica Hurst	Sept. 27, '53	75m	Oct. 3	2015		A-1 Average
Run for the Hills	Realart	Sonny Tufts-Barbara Payton	June, '53	76m	Sept. 5	1981		Fair
S								
Saadia (c) (415)	MGM	Cornel Wilde-Mel Ferrer	Feb. 5, '54	82m	Jan. 2	2125		Good
Sabre Jet (color)	UA	Robert Stack-Coleen Gray	Sept. 4, '53	96m	Sept. 12	1989	AY	A-1 Good
Safari Drums (5314)	AA	Johnny Sheffield	June 21, '53	71m	June 27	1886		A-1 Good
Saginaw Trail (576)	Col.	Gene Autry	Sept., '53	56m	Aug. 29	1966	AY	A-1 Good
Sailor of the King (327)	20th-Fox	Jeffrey Hunter-Michael Rennie	Aug., '53	83m	July 18	1917	AY	A-2 Excellent
Salome (color) (545)*	Col.	Rita Hayworth-Stewart Granger	Spec.	103m	Mar. 14	1757	A	B Excellent
Sangaree (3D) (5230)* (c)	Para.	Fernando Lamas-Arlene Dahl	May, '53	95m	May 30	1853	AY	B Very Good
Savage Frontier (5242)	Rep.	Allan "Rocky" Lane-Dorothy Patrick	May 15, '53	54m	June 6	1863	AY	A-1 Fair
Scandal at Scourie (color) (336)	MGM	Greer Garson-Walter Pidgeon	June 12, '53	90m	May 2	1821	AYC	A-2 Very Good
Scared Stiff (5222)*	Para.	Martin & Lewis-Lizabith Scott	June, '53	108m	Apr. 18	1798	AYC	A-1 Excellent
Sea Around Us, The (color) (403)	RKO	Documentary	July 11, '53	61m	Jan. 17	1686	AYC	A-1 Very Good
Sea Devils (color) (320)	RKO	Yvonne DeCarlo-Rock Hudson	May 23, '53	91m	June 6	1862	AY	B Good
Sea of Lost Ships (5213)	Rep.	John Derek-Wanda Hendrix	Feb., '54	85m	Oct. 31	2046	AMYC	A-1 Good
Second Chance (color) (3D)* (403)	RKO	Robert Mitchum-Linda Darnell	July 18, '53	82m	July 18	1919	AMY	A-2 Very Good
Shadow Man (5316)	Lippert	Cesar Romero	Oct. 16, '53					
Shadows of Tombstone	Rep.	Rex Allen	Sept. 28, '53	54m	Oct. 10	2022		Good
Shane (color) (5225)*	Para.	Alan Ladd-Jean Arthur	Aug., '53	117m	Apr. 18	1797	AY	A-2 Excellent
Shark River (color)	UA	Steve Cochran-Carole Mathews	Nov., '53	80m	Nov. 7	2062	AMYC	A-2 Fair
She Couldn't Say No	RKO	Jean Simmons-Robert Mitchum	Feb. 15, '54	89m	Jan. 16	2141		A-2 Good
Shoot First	UA	Joel McCrea-Evelyn Keyes	May 15, '53	88m	June 27	1886	AY	A-1 Good
Siege at Red River (c)	20th-Fox	Van Johnson-Joanne Dru	Feb., '54		Dec. 19	(S)2111		
Silver Horde (color)	RKO	John Wayne-Jane Russell	Not Set					
Sins of Jezebel (color) (5225)	Lippert	Paulette Goddard	Oct. 23, '53	74m	Nov. 28	2086		Good
Siren of Bagdad (color) (540)	Col.	Paul Henreid-Patricia Medina	June, '53	72m	May 16	1837	AY	B Good
Sky Commando (542)	Col.	Dan Duryea-Frances Gifford	Sept., '53	69m	Aug. 22	1958	AY	A-1 Fair
Slaves of Babylon (525) (color)	Col.	Richard Conte-Linda Christian	Oct., '53	82m				
Slight Case of Larceny, A (334)	MGM	Mickey Rooney-Eddie Bracken	June 5, '53	71m	May 9	1830	A	B Good
So Big (307)	WB	Jane Wyman-Sterling Hayden	Oct. 31, '53	101m	Oct. 3	2013	AMYC	A-1 Excellent

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So Little Time (Brit.)	MacDonald	Marla Schell-Marius Goring	July, '53	89m	Aug. 8	1942			Very Good
So This Is Love (color)	WB	Kathryn Grayson-Walter Abel	Aug. 15, '53	101m	July 18	1917	AY	A-1	Excellent
Something Meney Can't Buy (Brit.)	Univ.	Patricia Roc-Anthony Steel	Oct., '53	83m	Oct. 3	2015	AY	A-2	Fair
Son of Belle Starr (color) (5309)	AA	Kaith Larsen-Peggie Castle	June 28, '53	70m	July 4	1902		A-1	Good
Son of Sinbad (color) (3D)	RKO	Dale Robertson-Peggie Castle	Apr. 3, '54						
Song of the Land (color)	UA	Nature	Nov., '53	71m	Nov. 28	2087		A-1	Good
South Sea Woman (222)	WB	Burt Lancaster-Virginia Mayo	June 27, '53	99m	June 6	1851	AY	B	Very Good
Spaceways (5301)	Lippert	Howard Duff-Eva Bartok	Aug. 7, '53	76m	July 4	1902			Good
Spice of Life (Fr.-Eng. Titles) Mayer-Kingsley		Bernard Blier	Jan., '54	71m	Jan. 16	2142			Excellent
Stage Door (483)	RKO	Kath. Hepburn-Ginger Rogers (reissue)	Aug. 5, '53						
Stalag 17 (5224)*	Para.	William Holden-Don Taylor	July, '53	120m	May 9	1829	AY	A-2	Excellent
Stand at Apache River (color) (331)	Univ.	Stephen McNally-Julia Adams	Sept., '53	77m	Aug. 15	1949	A	A-1	Fair
Steel Lady, The	UA	Rod Cameron-Tab Hunter	Oct. 9, '53	84m	Oct. 17	2030	AY	A-1	Fair
Stooge, The (5212)*	Para.	Dean Martin-Jerry Lewis	Feb., '53	100m	Oct. 11	1557	AYC	A-1	Excellent
Story of Three Loves, The (color) (338)	MGM	Leslie Caron-Pier Angeli	June 26, '53	122m	Mar. 7	1749	AY	A-2	Very Good
Stranger on the Prowl	UA	Paul Muni-Joan Lorrington	Nov. 2, '53	82m	Nov. 14	2069		A-2	Good
Stranger Wore a Gun (3D) (c) (605)	Col.	Randolph Scott-Claire Trevor	Aug., '53	83m	Aug. 8	1943	AY	A-1	Average
Sweethearts on Parade (color) (5210)	Rep.	Ray Middleton-Lucille Norman	July 15, '53	90m	Aug. 1	1934	AYC	A-1	Good
Sword and the Rose, The (color) (491)	RKO	Richard Todd-Glynis Johns	Aug. 15, '53	93m	July 4	1901	AYC	A-2	Very Good
T									
Take Me to Town (color) (321)	Univ.	Ann Sheridan-Sterling Hayden	June, '53	81m	May 23	1846	AYC	B	Very Good
Take the High Ground (color) (406)	MGM	Richard Widmark-Karl Malden	Oct. 30, '53	101m	Sept. 26	2006	AY	A-2	Very Good
Tanga Tika (color)	Schaefer	All Native Cast	Nov., '53	75m	Oct. 10	2022			Excellent
Tarzan and the She-Devil (324)	RKO	Lex Barker-Joyce MacKenzie	June 8, '53	76m	July 18	1918	AYC	A-1	Fair
Taza, Son of Cochise (c)									
(410—3D, 411—2D)	Univ.	Rock Hudson-Barbara Rush	Feb., '54		Dec. 19	(S)2111			
Terror on a Train (402)	MGM	Glenn Ford-Anne Vernon	Sept. 18, '53	72m	July 25	1926	AY	A-1	Good
Terror Street (5304)	Lippert	Dan Duryea	Dec. 4, '53	83m	Dec. 5	2093			Good
Texas Badman (5335)	AA	Wayne Morris	Dec. 20, '53	62m	Nov. 14	(S)2071		A-1	
Those Redheads from Seattle (color)									
(2D-5329, 3D-5305)	Para.	Rhonda Fleming-Gene Barry	Oct., '53	90m	Sept. 26	2006	AY	A-2	Very Good
Three Girls from Rome (Ital.)									
(Eng. dial.)	I.F.E.	Lucia Bose-Cosetta Greco	Aug., '53	85m	Aug. 1	1934		A-2	Very Good
Three Sailors and a Girl (c) (314)	WB	Jane Powell-Gordon MacRae	Dec. 26, '53	95m	Nov. 28	2085		B	Good
Three Young Texans (c)	20th-Fox	Mitzi Gaynor-Jeff Hunter	Jan., '54	78m	Jan. 16	2142			Fair
Thunder Bay (color) (327)	Univ.	James Stewart-Joanne Dru	Aug., '53	103m	May 9	1829	AY	A-2	Excellent
Thunder Over the Plains (c) (313)	WB	Randolph Scott-Phyllis Kirk	Dec. 12, '53	82m	Nov. 7	2061	AMYC	A-1	Good
Thy Neighbor's Wife	20th-Fox	Hugo Haas-Cleo Moore	Oct., '53	77m	Sept. 26	2207		B	Good
Time Gentlemen Please (Brit.)	Union	Eddie Byrne-H. Baddely	Sept., '53	79m	Oct. 10	2022			Good
Times Gone By (Ital.)	I.F.E.	Vittorio de Sica-Gina Lollobrigida	Sept., '53	106m	Aug. 1	1935		C	Good
Titfield Thunderbolt (c) (387) (Brit.)	Univ.	Stanley Holloway	Oct., '53	84m	Oct. 3	2014	AYC	A-1	Excellent
Top Banana (c)	UA	Phil Silvers-Rose Marie	Feb., '54	100m					
Topeka (5325)	AA	Bill Elliott	Aug., '53	69m	Sept. 19	1998			Fair
Torch Song (color) (405)	MGM	Joan Crawford-Michael Wilding	Oct. 23, '53	90m	Oct. 3	2014	AY	A-2	Good
Trail of the Arrow	AA	Guy Madison-Andy Devine	Aug. 25, '53	53m	Sept. 5	1981		A-1	Fair
Treasure of Sierra Madre (310)	WB	Humphrey Bogart (reissue)	Nov. 7, '53	126m					
Trent's Last Case (Brit.) (5212)	Rep.	Michael Wilding-Margaret Lockwood	Jan. 1, '54	90m	Oct. 17	2030	AY	A-2	Fair
Tumbleweed (color) (405)	Univ.	Audie Murphy-Lori Nelson	Dec., '53	80m	Nov. 21	2077	AMYC	A-1	Very Good
Twoonky, The	UA	Hans Conried-Gloria Blondell	June 10, '53	72m	June 27	1887			Poor
U-V									
Undercover Agent (5306)	Lippert	Dermot Walsh-Hazel Court	Oct. 2, '53	69m	Dec. 5	2094			Fair
Untamed Breed (614)	Col.	Sonny Tufts-Barbara Britton (reissue)	Sept., '53	79m					
Valley of Headhunters (608)	Col.	Johanny Weissmuller	Aug., '53	67m	July 25	1926	AY	A-1	Good
Vanquished, The (color) (5221)	Para.	John Payne-Jan Sterling	June, '53	84m	May 9	1830	AY	A-2	Good
Veils of Bagdad (color) (404)	Univ.	Victor Mature-Mari Blanchard	Nov., '53	82m	Oct. 3	2014	AY	B	Good
Vice Squad	UA	Edw. G. Robinson-Paulette Goddard	July 31, '53	87m	July 18	1917	AY	A-2	Very Good
Vicki	20th-Fox	Jeanne Crain-Jean Peters	Oct., '53	85m	Sept. 12	1989	AM	A-2	Fair
Vigilantes Terror (5422)	Allied	Bill Elliott-Mary Ellen Kay	Nov. 15, '53	70m	Oct. 17	(S)2031			
Village, The	UA	John Justin-Eva Dahlbeck	Oct. 23, '53	98m	Oct. 17	2029	AY	A-1	Good
Violated	Palace	Wim Holland	Dec., '53	78m	Dec. 12	2102			Fair
Volcano (Ital.) (Eng. dubbed)	UA	Anna Magnani-Geraldine Brooks	June 5, '53	106m	June 20	1878		B	Good
W									
Walking My Baby Back Home (406) (c)	Univ.	Donald O'Connor-Janet Leigh	Dec., '53	95m	Nov. 14	2069	AY	B	Very Good
War Arrow (c) (408)	Univ.	Jeff Chandler-Maureen O'Hara	Jan., '54	78m	Dec. 12	2101		A-1	Good
War of the Worlds (c) (5303)	Para.	Gene Barry-Ann Robinson	Oct., '53	85m	Feb. 28	1742	AY	A-1	Excellent
War Paint (color)	UA	Robert Stack-Joan Taylor	Aug. 28, '53	89m	July 4	1903	AY		Good
White Hell of Pitz Palu	I.F.E.	Hans Albers	Nov., '53	75m	Nov. 21	2077			Good
White Witch Doctor (color) (324)	20th-Fox	Susan Hayward-Robert Mitchum	July, '53	96m	June 20	1877	AYC	A-1	Very Good
Wicked Woman	UA	Beverly Michaels-Richard Egan	Jan. 8, '54	77m	Nov. 28	2087			Good
Wild One (623)	Col.	Marlon Brando-Mary Murphy	Not Set	79m	Dec. 26	2118		B	Good
Wings of the Hawk (c)									
(2D-336, 3D-330)	Univ.	Van Heflin-Julia Adams	Sept., '53	80m	Sept. 5	1981	AY	A-2	Very Good
Without Reservations (484)	RKO	Claudette Colbert (reissue)	Aug. 5, '53						
World for Ransom (5408)	AA	Dan Duryea	Jan. 31, '54						
X-Y-Z									
Yank in the R.A.F. (367)	20th-Fox	Tyrone Power-Betty Grable (reissue)	Nov., '53	97m					
Yellow Balloon (5430) (Brit.)	AA	Andrew Ray-Kathleen Ryan	Oct. 4, '53	79m	Dec. 5	2094			Fair
Yesterday & Today	UA	Documentary	Dec. 2, '53	57m	Nov. 14	2070		A-1	Good
Young Caruso, The (Ital.) (Eng. dial.)	I.F.E.	Ermanno Randi-Gina Lollobrigida	Sept., '53	77m	Aug. 8	1942		A-2	Good
Yukon Vengeance (5331)	AA	Kirby Grant-Mary E. Kay	Jan. 17, '54	68m	Jan. 16	(S)2142			

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 SHORT SUBJECTS CHART APPEARS ON PAGES 2126-2127, ISSUE OF JANUARY 2, 1954

RELEASE CHART BY COMPANIES

Complete catalogue of features released during 12 months plus coming attractions

This Product Digest section — a regular service of MOTION PICTURE HERALD — lists all features in release from January, 1953, plus complete coming attractions. Titles are arranged in order of release dates. Advance dates are subject to change. Running times are the official times supplied by the distributor.

For index to reviews, synopses and ratings see the alphabetical Release Chart in the weekly Product Digest.

(R) designates a reissue. (C) designates color. (C.S.) designates CinemaScope.

ALLIED ARTISTS

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
5322	Star of Texas.....	Jan. 11 '53	Wayne Morris	68	Western
5222	Fangs of the Arctic.....	Jan. 18 '53	Kirby Grant	63	Adventure
5308	Torpedo Alley.....	Jan. 25 '53	Mark Stevens, Dorothy Malone	84	Drama
5316	Tandier Incident.....	Feb. 8 '53	George Brent, Mari Aldon	71	Melodrama
5318	Jalopy.....	Feb. 15 '53	Bowery Boys	62	Comedy
5302	Kansas Pacific (C).....	Feb. 22 '53	Sterling Hayden, Eve Miller	73	Western
5326	White Lightning.....	Mar. 8 '53	Stanley Clements	61	Drama
5323	The Homesteaders.....	Mar. 22 '53	Bill Elliott	62	Western
5303	Fort Vengeance (C).....	Mar. 29 '53	James Craig, Rita Moreno	75	Western
5323	The Markoman.....	Apr. 12 '53	Wayne Morris	61	Western
5329	Trail Blazers.....	Apr. 19 '53	Alan Hale, Jr., Richard Tyler	64	Drama
5316	Cow Country.....	Apr. 26 '53	Edmond O'Brien, Helen Westcott	82	Western
5324	Rebel City.....	May 10 '53	Bill Elliott	63	Western
5319	Loose in London.....	May 24 '53	Bowery Boys	62	Comedy
5311	Roar of the Crowd (C).....	May 31 '53	Howard Duff, Helene Stanley	71	Drama
5328	Murder Without Tears.....	June 14 '53	Craig Stevens, Joyce Holden	64	Drama
5314	Safari Drums.....	June 21 '53	Johnny Sheffield	71	Adventure
5309	Son of Belle Starr (C).....	June 28 '53	Keith Larsen, Peggie Castle	70	Western
5330	Northern Patrol.....	July 12 '53	Kirby Grant	63	Drama
3101	The Maze (3D).....	July 26 '53	Richard Carlson, Veronica Hurst	81	Drama
5325	Topoka.....	Aug. 9 '53	Bill Elliott	69	Western
5307	Affair in Monte Carlo (Brit.) (C).....	Aug. 23 '53	Merle Oberon, Richard Todd	75	Drama
5320	Clipped Wings.....	Aug. 30 '53	Bowery Boys	64	Comedy
5204(R)	Rose Bowl Story, The.....	Sept. 6 '53	Marshall Thompson	73	Drama
5317	Mexican Manhunt.....	Sept. 13 '53	George Brent, Hillary Brooke	71	Drama
5334	Fighting Lawman, The.....	Sept. 20 '53	Wayne Morris	71	Western
5403	Royal African Rifles, The (C).....	Sept. 27 '53	Louis Hayward, Veronica Hurst	76	Adventure
5430	Yellow Balloon.....	Oct. 4 '53	Andrew Ray, Kathleen Ryan	80	Drama
5307	Hot News.....	Oct. 11 '53	Stanley Clements	70	Western
5407	Jennifer.....	Oct. 25 '53	Ida Lupino, Howard Duff	73	Drama
5406	Jack Slade.....	Nov. 8 '53	Mark Stevens	90	Melodrama

(Continued in column 2)

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
5422	Vigilante Terror.....	Nov. 15 '53	Bill Elliott, Mary Ellen Kay	70	Western
5422	Fighter Attack (C).....	Nov. 29 '53	Sterling Hayden	80	Drama
5321	Private Eyes.....	Dec. 6 '53	Bowery Boys	64	Drama
5335	Texas Badman.....	Dec. 20 '53	Wayne Morris	62	Western
5315	Golden Idol.....	Jan. 10 '54	Johnny Sheffield	70	Adventure
5331	Yukon Vengeance.....	Jan. 17 '54	Kirby Grant, Mary E. Kay	68	Drama
5408	World for Ransom.....	Jan. 31 '54	Dan Duryea	70	Drama
5405	Highway Dragnet.....	Feb. 7 '54	Wanda Hendrix, Joan Bennett	70	Melodrama
Spec.	Riot in Cell Block 11.....	Feb. 28 '54	Neville Brand, Leo Gordon	62	Comedy
5418	Paris Playboys.....	Mar. 7 '54	Bowery Boys	62	Western
5423	Bitter Creek.....	Mar. 21 '54	Bill Elliott	83	Drama
5414	Dragonfly Squadron.....	Mar. 21 '54	John Hodiak, Barbara Britton	83	Drama
5410	Loopole.....	Mar. 28 '54	Barry Sullivan	70	Western
5410	Pride of the Blue Grass (C).....	Apr. 4 '54	Wayne Morris	84	Drama
5426	Cheyenne Crossing.....	Apr. 11 '54	Wayne Morris	84	Drama
5404	Arrow in the Dust (C).....	Apr. 25 '54	Sterling Hayden, Coleen Gray	84	Drama

Stratford

(All British)

.....	Angels One Five.....	Mar. 20 '53	Jack Hawkins, Dulcie Gray	98	Drama
.....	Father's Doing Fine.....	Apr. 22 '53	Richard Attenborough, H. Thatcher	83	Comedy
.....	Double Confession.....	May 2 '53	Derek Farr, Peter Lorre	86	Drama
.....	Landfall.....	May 9 '53	Michael Denison, Patricia Plunkett	88	Drama
5431	Mr. Potts Goes to Moscow.....	Jan. 10 '54	George Cole, Nadia Gray	93	Comedy
.....	Will Any Gentleman?.....	Feb. '54	George Cole, Veronica Hurst	84	Comedy

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519	The Four Poster.....	Jan. '53	Rex Harrison, Lilli Palmer	103	Drama
516	The Pathfinder (C).....	Jan. '53	George Montgomery, Helena Carter	78	Drama
571	Winning of the West.....	Jan. '53	Gene Autry, Smiley Burnette	87	Western
511	Last of the Comanches (C).....	Feb. '53	Broderick Crawford, Barbara Hale	85	Drama
517	Target Hong Kong.....	Feb. '53	Richard Denning, Nancy Gates	86	Musical
514	All Ashore (C).....	Mar. '53	Mickey Rooney, Dick Haymes	80	Musical
544(R)	Bandit of Sherwood Forest, The.....	Mar. '53	Cornel Wilde, Anita Louise	87	Adventure
543	Five Angles on Murder (Brit.).....	Mar. '53	Jean Kent, Dick Bogarde	88	Melodrama
521	Member of the Wedding.....	Mar. '53	Julie Harris, Ethel Waters	91	Drama
5782	On Top of Old Smoky.....	Mar. '53	Gene Autry, Smiley Burnette	89	Western
524	Prince of Pirates (C).....	Mar. '53	John Derek, Barbara Rush	90	Adventure
539	Savage Matiny.....	Mar. '53	Johnny Weissmuller, Angela Stevens	73	Adventure
541	Glass Wall, The.....	Apr. '53	Vittorio Gassman, Gloria Grahame	80	Drama
537	Jack McCall, Desperado (C).....	Apr. '53	George Montgomery, Angela Stevens	76	Western

(Continued on following page, column 1)

COLUMBIA

(continued)

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
547	Man in the Dark (3D)	Apr. '53	Edmond O'Brien, Audrey Totter	70	Drama
548	One Girl's Confession	Apr. '53	Hugo Haas, Cleo Moore	74	Drama
549	Problem Girls	Apr. '53	Hein Walker, Ross Elliott	76	Melodrama
550	Anubah at Tomahawk Gap (C)	May '53	John Hodiak, John Derek	73	Western
551	Fort TI (C) (3D)	May '53	George Montgomery, Joan Vola	72	Adventure
552	Goldtown Ghost Riders	May '53	Gene Autry, Smiley Burnette	57	Western
553	Serpent of the Nile (C)	May '53	Rhonda Fleming, William Lundigan	81	Drama
554	49th Man, The	June '53	John Ireland, Richard Denning	73	Drama
555	Jugler, The	June '53	Kirk Douglas, Milly Vitale	86	Drama
556	Siren of Baghdad (C)	June '53	Paul Henreid, Patricia Medina	72	Adventure
557	Thunderfoot	June '53	Preston Foster, Mary Stuart	77	Drama
558	Flame of Calcutta (C)	July '53	Denise Daryl, Patric Knowles	70	Melodrama
559	Last Posse, The	July '53	Broderrick Crawford, John Derek	72	Western
560	Let's Do It Again (C)	July '53	Jane Wyman, Ray Milland	95	Musical
561	Pack Train	July '53	Gene Autry, Smiley Burnette	57	Western
562	Cruelin' Down the River (C)	Aug. '53	Dick Haymes, Audrey Totter	81	Musical
563	5000 Fingers of Dr. T (C)	Aug. '53	Peter Lind Hayes, Mary Healy	83	Fantasy
564	Mission Over Korea	Aug. '53	John Hodiak, Audrey Totter	86	Drama
565	Stranger Wore a Gun (3D) (C)	Aug. '53	Randolph Scott, Claire Trevor	83	Drama
566	Valley of the Headhunters	Aug. '53	Johnny Weissmuller	67	Adventure
567	China Venture	Sept. '53	Edmond O'Brien, Barry Sullivan	83	Adventure
568	Conquest of Cochise	Sept. '53	John Hodiak, Robert Stack	70	Western
569	From Here to Eternity	Sept. '53	Cliff, Lancaster, Kerr, Sinatra	118	Drama
570	Saginaw Trail	Sept. '53	Gene Autry	54	Western
571	Salome (C)	Sept. '53	Rita Hayworth, Stewart Granger	103	Drama
572	Sky Commando	Sept. '53	Dan Duryea, Frances Gifford	69	Drama
573	Untamed Breed	Sept. '53	Sonny Tufts, Barbara Hale	79	Western
574	Big Heat	Oct. '53	Glenn Ford, Gloria Grahame	90	Drama
575	Combat Squad	Oct. '53	John Ireland, Lon McCallister	72	Drama
576	Slaves of Babylon (C)	Oct. '53	Richard Conte, Linda Christian	82	Drama
577	Gun Fury (C) (3D)	Nov. '53	Rock Hudson, Donna Reed	83	Western
578	Last of the Pony Riders	Nov. '53	Gene Autry	59	Western
579	Paris Model	Nov. '53	Marilyn Maxwell, Paulette Goddard	59	Drama
580	Prisoners of the Cuckoo	Nov. '53	Gloria Grahame, Cesar Romero	78	Drama
581	Killer Ape, The	Dec. '53	Johnny Weissmuller	68	Adventure
582	Bad for Each Other	Jan. '54	Charlton Heston, Elizabeth Scott	83	Drama
583	Drums of Tahiti (3D) (C)	Jan. '54	Patricia Medina, Dennis O'Keefe	73	Drama
584	El Alamein	Jan. '54	Scott Brady, Rita Moreno	67	Drama
585	Paratrooper (C)	Jan. '54	Alan Ladd, Leo Genn	87	Drama
586	Singin' in the Corn	Jan. '54	Judy Canova, Allen Jenkins	64	Comedy
587	Charge of the Lancers (C)	Feb. '54	Jean Pierre Aumont, P. Goddard	74	Adventure
588	Miss Sadie Thompson (C) (3D)	Spec.	Rita Hayworth, Jose Ferrer	91	Drama
589	Battle of Rogue River (C)		George Montgomery		Western
590	Black Knight (C)		Alan Ladd, Patricia Medina		Adventure
591	Caine Mutiny, The (C)		Humphrey Bogart, V. Johnson, J. Ferrer		Drama
592	Fire Over Africa		Maureen O'Hara		Drama
593	Hell Below Zero (C)		Alan Ladd, Joan Tetzel		Drama
594	Iron Glove, The (C)		Robert Stack, Ursula Thiele		Drama
595	It Should Happen to You		Judy Holliday, Peter Lawford	87	Comedy
596	Jesse James vs. the Daltons (C) (3D)		Brett King, Barbara Lawrence		Western
597	Mad Magician, The (C) (3D)		Vincent Price, Mary Murphy		Drama
598	Massacre Canyon		Phil Carey, Audrey Totter		Western
599	Miami Story		Barry Sullivan		Drama
600	Saracen Blade (C)		Ricardo Montalban, Betta St. John		Adventure
601	Speedy Shannon		Mickey Rooney, Diane Foster		Drama
602	Wild One, The		Marlon Brando, Mary Murphy	79	Drama
603	Woodhawk (C)		Robert Francis, Donna Reed		Adventure

MGM

(continued)

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
323	I Love Melvin (C)	Mar. 29 '53	Donald O'Connor, Debbie Reynolds	77	Drama
324	Girl Who Had Everything	Mar. 27 '53	Elizabeth Taylor, Fernando Lamas	69	Drama
325	Sombrero (C)	Apr. 3 '53	Pier Angeli, Ricardo Montalban	103	Drama
326	Small Town Girl (C)	Apr. 19 '53	Jane Powell, Farley Granger	93	Melodrama
327	Bright Road	Apr. 17 '53	Robert Horton, Dorothy Dandridge	69	Comedy
328	Code Two	Apr. 24 '53	Sally Forrest, Ralph Meeker	94	Drama
329	Never Let Me Go	May 1 '53	Clark Gable, Gene Tierney	94	Drama
330	Cry of the Hunted	May 8 '53	Vittorio Gassman, Polly Bergen	89	Melodrama
331	Remains to Be Seen	May 15 '53	June Allyson, Van Johnson	89	Comedy
332	Fast Company	May 22 '53	Howard Keel, Nina Foch	68	Comedy
333	Young Beans (C)	May 29 '53	J. Simmons, S. Granger, D. Kerr	112	Drama
334	Slight Case of Larceny, A	June 5 '53	Mickey Rooney, Eddie Bracken	71	Comedy
335	Scandal at Scourie (C)	June 12 '53	Greer Garson, Walter Pidgeon	99	Drama
336	Dream Wife	June 19 '53	C. Grant, D. Kerr, W. Pidgeon	96	Comedy
337	Story of Three Loves, The (C)	June 26 '53	P. Angeli, L. Caron, M. Shearer	122	Drama
338	Arena (C) (3D)	June 53	Gig Young, Jean Hagen	71	Western
339	Trader Horn	June '53	Harry Carey, Edwina Booth	120	Adventure
340	Sequin	June '53	Jean Parker, Russell Hurd	73	Adventure
341	Dangerous When Wet (C)	July 3 '53	Esther Williams, Fernando Lamas	85	Musical
342	Lili (C)	July 10 '53	Lea Gale, Mel Ferrer	81	Drama
343	Ride, Vaquero (C)	July 17 '53	Robert Taylor, Ava Gardner	96	Drama
344	Main Street to Broadway	July 31 '53	All Star Cast	102	Drama
345	Band Wagon, The (C)	Aug. 7 '53	Fred Astaire, Cyd Charisse	112	Musical
346	Affairs of Dobie Gillis	Aug. 14 '53	Debbie Reynolds, Bobby Van	74	Musical
347	Big Leagues, The	Aug. 21 '53	Edward G. Robinson, Vera-Ellen	71	Drama
348	Latin Lover (C)	Aug. 28 '53	Lana Turner, Ricardo Montalban	104	Musical
349	Half a Hero	Sept. 4 '53	Red Skelton, Jean Hagen	71	Comedy
350	Terror on a Train	Sept. 18 '53	Glenn Ford, Anne Vernon	73	Drama
351	Actress, The	Sept. 25 '53	Spencer Tracy, Jean Simmons	90	Comedy
352	Mogambo (C)	Oct. 9 '53	Clark Gable, Ava Gardner	116	Drama
353	Torch Song	Oct. 23 '53	Joan Crawford, Michael Wildgen	90	Drama
354	Take the High Ground (C)	Oct. 30 '53	Richard Widmark, Karl Malden	101	Drama
355	All the Brothers Were Valiant (C)	Nov. 13 '53	Taylor, Blyth, Granger	101	Drama
356	Kiss Me Kate (C) (3D)	Nov. 26 '53	Kathryn Grayson, Howard Keel	109	Musical
357	Escape from Fort Bravo (C)	Dec. 4 '53	William Holden, Eleanor Parker	98	Drama
358	Easy to Love (C)	Dec. 25 '53	Esther Williams, Van Johnson	96	Musical
359	Quo Vadis (C)	Jan. '54	Robert Taylor, Deborah Kerr		Drama
360	Knights of the Round Table (C)	Jan. 1 '54	The Champions, Debbie Reynolds	82	Musical
361	Great Diamond Robbery, The (C.S.)	Jan. 15 '54	Robert Taylor, Ava Gardner	115	Drama
362	Sancta (C)	Jan. 29 '54	Red Skelton, Cara Williams	69	Comedy
363	Long, Long Trailer, The (C)	Feb. 5 '54	Cornel Wilde, Rita Gam	82	Drama
364	Tennessee Champ (C)	Feb. 19 '54	Lucille Ball, Desi Arnaz	96	Comedy
365	Rose Marie (C) (C.S.)	Mar. 5 '54	Shelley Winters, Dewey Martin		Drama
366	Gypsy Colt (C)	Mar. 19 '54	Ann Blyth, Fernando Lamas, H. Keel		Musical
367	Rhapsody (C)	Apr. 2 '54	Donna Corcoran, Frances Dee		Drama
368	Julius Caesar	Apr. 16 '54	Elizabeth Taylor, Vittorio Gassman		Drama
369	Special		Brando, Calhern, Garson, Kerr	121	Drama
370	Betrayed (C)		Clark Gable, Lana Turner		Drama
371	Beau Brummel (C)		Stewart Granger, Elizabeth Taylor		Drama
372	Crest of the Wave		Gene Kelly, Jeff Richards		Drama
373	Executive Suite		Allyson, Holden, Stanwyck, March, Calhern		Drama
374	Flame and the Flesh (C)		Lana Turner, Carlos Thompson		Drama
375	Her Twelve Men (C)		Greer Garson, Robert Ryan		Drama
376	Invitation to the Dance (C)		Gene Kelly, Tamara Toumanova		Musical
377	Panther Squadron		Van Johnson, Walter Pidgeon		Drama
378	Valley of the Kings (C)		Eleanor Parker, Robert Taylor		Drama

I.F.E.

PROD. NO.

TITLE

RELEASE

STARS

RUNNING TIME

TYPE

5206	Anna	May '53	Silvana Mangano, Vittorio Gassman	96	Drama
5207	O.K. Nero	May '53	Silvana Mangano, Gino Cervi	83	Comedy
5208	Secret Conclave, The	Sept. '53	Henry Vidal	80	Drama
5209	Little World of Don Camillo, The	Oct. '53	Fernando, Gino Cervi	96	Comedy
5210	Three Girls from Rome	Oct. '53	Lucia Bose, Cosetta Greco	85	Comedy
5211	Young Caruso, The	Oct. '53	Gina Lollobrigida	77	Musical
5212	White Hell of Pitz Palu, The	Nov. '53	Hans Albers	74	Adventure
5213	Lure of the Silla	Dec. '53	Silvana Mangano, Vittorio Gassman	74	Drama
5214	Sensuality	Dec. '53	Eleanora Rossi-Drago, A. Nazari	91	Drama
5215	Golden Couch, The (C)	Jan. '54	Anna Magnani	105	Drama
5216	Greatest Love, The	Jan. '54	Ingrid Bergman, Alexander Knox	113	Drama

LIPPETT

5206	I'll Get You	Jan. 16 '53	George Raft, Sally Gray	79	Melodrama
5207	Tall Texan, The	Feb. 13 '53	Lloyd Bridges, Marie Windsor	84	Western
5208	Perils of the Jungle	Mar. 20 '53	Clyde Beatty	63	Adventure
5209	White Goddess	Mar. 27 '53	Jon Hall	73	Adventure
5210	Bad Blonde	Apr. 10 '53	Barbara Payton, Tony Wright	80	Drama
5211	Bachelor in Paris	Apr. 17 '53	Dennis Price, Anne Vernon	83	Drama
5212	Twilight Women (Brit.)	May 15 '53	Freda Jackson, Lois Maxwell	89	Drama
5213	Ali Baba Night	May 22 '53	Anna May Wong	76	Drama
5214	Slasher, The (Brit.)	May 29 '53	James Kenner, Joan Collins	75	Drama
5215	Johnny the Giant Killer (C)	June 5 '53	Animated Cartoon	70	Fairy Tale
5216	Ghost Ship (Brit.)	June 12 '53	Dermot Walsh, Hazel Court	69	Melodrama
5217	Eyes of the Jungle	July 1 '53	Jon Hall	79	Adventure
5218	Great Jesse James Raid, The (C)	July 17 '53	Willard Parker, Barbara Payton	73	Western
5219	Spaceways	Aug. 7 '53	Howard Duff, Eva Bartok	76	Drama
5220	Project Moon Base	Sept. 4 '53	Donna Martell, Ross Ford	63	Adventure
5221	Norman Conquest	Sept. 11 '53	Tom Conway, Eva Bartok	79	Drama
5222	Iron Mask	Sept. 18 '53	Douglas Fairbanks	73	Drama
5223	Mr. Robinson Crusoe	Sept. 25 '53	Douglas Fairbanks	70	Drama
5224	Undercover Agent	Oct. 2 '53	Dermot Walsh, Hazel Court	69	Melodrama
5225	Fighting Men	Oct. 9 '53	Special Cast	63	Drama
5226	Shadow Man	Oct. 16 '53	Cesar Romero	77	Drama
5227	Sins of Jezebel (C)	Oct. 23 '53	Paulette Goddard, George Nader	74	Drama
5228	Man From Cairo	Nov. 27 '53	George Raft, Gianna Maria Canale	82	Drama
5229	Terror Street	Dec. 4 '53	Dan Duryea	83	Drama
5230	Limping Man	Dec. 11 '53	Lloyd Bridges	76	Drama
5231	White Fire	Jan. 1 '54	Scott Brady, Mary Castle	76	Drama
5232	Hollywood Thrill-Makers	Jan. 8 '54	James Gleason	111	Drama
5233	Queen of Sheba	Jan. 22 '54	Gino Cervi, Leonora Ruffo	111	Drama
5234	Black Glove	Jan. 29 '54	Alex Nicol	111	Drama
5235	We Want a Child	Feb. 5 '54	Special Cast	74	Drama
5236	Fangs of the Wild	Feb. 12 '54	Charles Chaplin, Jr., Onslow Stevens	74	Western

MGM

5306	The Lowboy (C)	Special Cast	74	Documentary	
5307	Heat Wave	Alex Nicol, Hillary Brooke	74	Drama	
5308	Paid to Kill	Dane Clark	74	Melodrama	
5309	Woman With a Gun	Paulette Goddard	74	Drama	
MGM					
313	Above and Beyond	Jan. '53	Robert Taylor, Eleanor Parker	122	Drama
314	Desperate Search, The	Jan. '53	Howard Keel, Jane Greer	71	Drama
315	Bad and the Beautiful, The	Jan. '53	Lana Turner, Kirk Douglas	118	Drama
316	Clown, The	Jan. '53	Red Skelton, Jane Greer	92	Comedy
317	Hoxters, The	Jan. 30 '53	Guest Narrators	96	Drama
318	Invaders (C)	Feb. 20 '53	Robert Taylor, Elizabeth Taylor	106	Drama
319	Jeopardy	Feb. '53	Barbara Stanwyck, Barry Sullivan	69	Comedy
320	Naked Spur (C)	Feb. '53	James Stewart, Janet Leigh	94	Musical
321	Rogue's March	Feb. '53	Peter Lawford, Janice Rule	84	Drama
322	Battle Circus	Mar. 6 '53	Humphrey Bogart, June Allyson	90	Drama
323	Confidentially Connie	Mar. 13 '53	Van Johnson, Janet Leigh	71	Musical

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PARAMOUNT

PROD. NO.

TITLE

RELEASE

STARS

RUNNING TIME

TYPE

5209	Road to Bali (C)	Jan. '53	Crosby, Dorothy Lamour, Hops	91	Comedy
5210	Thunder in the East	Jan. '53	Alan Ladd, Deborah Kerr	91	Drama
5211	Tropic Zone (C)	Jan. '53	Ronald Reagan, Rhonda Fleming	94	Drama
5212	The Stogie	Feb. '53	Dean Martin, Jerry Lewis	100	Comedy
5213	Come Back, Little Sheba	Mar. '53	Shirley Booth, Burt Lancaster	99	Drama
5214	Stars Are Singing, The (C)	Mar. '53	R. Crooner, L. Melchior	95	Musical
5215	Girls of Pleasure Island (C)	Apr. '53	Don Taylor, Lee Genn	95	Comedy
5216	Off Limits	Apr. '53	Bob Hope, Marilyn Maxwell	89	Comedy
5217	Greatest Show on Earth (C)	May '53	All-Star Cast	153	Circus-Dr.
5218	Pony Express (C)	May '53	Charlton Heston, Rhonda Fleming	101	Western
5219	Sangaree (C) (3D)	May '53	Ray Milland, Arlene Dahl	95	Drama
5220	Jamaica Run (C)	June '53	Ray Milland, Arlene Dahl	92	Adventure
5221	Vanquished, The (C)	June '53	John Payne, Jan Sterling	84	Adventure
5222	Scared Stiff	June '53	Martin & Lewis, Elizabeth Scott	108	Comedy
5223	Houdini (C)	July '53	Tony Curtis, Janet Leigh	106	Drama
5224	Sialag 17	July '53	William Holden, Don Taylor	120	Comedrama
5225	Shane (C)	Aug. '53	Alan Ladd, Jean Arthur	117	Western
5226	Arrowhead (C)	Aug. '53	Charlton Heston, Jack Palance	105	Western
5227	Caddy, The	Sept. '53	Martin & Lewis	95	Comedy
5228	Roman Holiday	Sept. '53	Gregory Peck, Audrey Hepburn	119	Comedy
5229	Little Boy Lost	Oct. '53	Bing Crosby, Claude Dauphin	95	Drama
5230	Those Redheads from Seattle (C) (3D)	Oct. '53	Rhonda Fleming, Gene Barry	90	Musical
5231	War of the Worlds (C)	Oct. '53	Gene Barry, Ann Robinson	85	Drama
5232	Flight to Tangier (C) (3D)	Nov. '53	Joan Fontaine, Jack Palance	90	Drama
5233	Botany Bay (C)	Nov. '53	Alan Ladd, James Mason	94	Drama
5234	Here Come the Girls (C)	Dec. '53	Hope, Clooney, Dahl, Martin	78	Musical
5235	Cease Fire! (3D)	Jan. '54	Korean G.I.'s	75	Drama
5236	Forever Female	Jan. '54	Paul Douglas, Ginger Rogers	93	Comedy
5237	Jivaro (C)	Jan. '54	Fernando Lamas, Rhonda Fleming	93	Adventure
5238	Alaska Seas	Feb. '54	Robert Ryan, Jan Sterling	100	Comedy
5239	Money From Home (C) (3D)	Feb. '54	Martin & Lewis	100	Comedy

5240	About Mrs. Leslie	Shirley Booth, Robert Ryan	Drama
5241	Casanova's Big Night (C)	Bob Hope, Joan Fontaine	Comedy
5242	Elephant Walk (C)	Elizabeth Taylor, Dana Andrews	Drama
5243	Knock on Wood (C)	Danny Kaye, Mal Zetterling	Comedy
5244	Living It Up (C)	Martin & Lewis, Janet Leigh	Comedy
5245	Naked Jungle (C)	Eleanor Parker, Charlton Heston	Adventure
5246	Red Garters (C)	Rosemary Clooney, Jack Carson	Musical
5247	Sabrina Fair	Audrey Hepburn, Humphrey Bogart	Comedy
5248	Ulysses (C)	Kirk Douglas, Silvano Mangano	Drama
5249	White Christmas (C)	Crosby, Kaye, Clooney	Musical

REPUBLIC

5202	Ride the Man Down (C)	Jan. 1 '53	Brian Donlevy, Forrest Tucker	99	Western
5203	Marshal of Cedar Rock	Feb. 1 '53	Allan Rocky Lane	54	Western
5204	San Antonio	Feb. 15 '53	Rod Cameron, Arleen Whelan	90	Western
5205	Old Overland Trail	Feb. 25 '53	Rex Allen	60	Western
5206	Woman They Almost Lynched	Mar. 20 '53	John Land, Audrey Totter	90	Drama
5207	Lady Wants Mink (C)	Mar. 30 '53	Dennis O'Keefe, Ruth Hussey	92	Comedy
5208	Perilous Journey, A	Apr. 5 '53	Vera Ralston, David Brian	90	Drama
5209	Fair Wind to Java (C)	Apr. 28 '53	Fred MacMurray, Vera Ralston	92	Melodrama
5210	Iron Mountain Trail	May 8 '53	Rex Allen	54	Western
5211	Sun Shines Bright, The	May 22 '53	Charles Winninger, Arleen Whelan	90	Drama
5212	Savage Frontier	May 12 '53	Allan Rocky Lane	54	Western
5213	City That Never Sleeps	June 12 '53	Gig Young, Mala Powers	90	Drama
5214	Sweethearts on Parade (C)	July 15 '53	Ray Middleton, Eileen Christy	90	Musical
5215	Down Laredo Way	Aug. 5 '53	Rex Allen	54	Western
5216	Bandits of the West	Aug. 15 '53	Allan Rocky Lane	54	Western
5217	Champ for a Day	Aug. 15 '53	Alex Nicol, Audrey Totter	90	Melodrama

(Continued on following page, columns 1)

REPUBLIC (continued)

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
5244	El Paso Stampede	Sept. 8 '53	Allan Rocky Lane	54	Western
5245	Shadows of Tombstone	Sept. 28 '53	Rex Allen	54	Western
5246	Red River Shore	Dec. 15 '53	Rex Allen	54	Western
5247	Trent's Last Case (Brit.)	Jan. 1 '54	Michael Wilding, Margaret Lockwood	90	Melodrama
5248	Sea of Lost Ships	Feb. 1 '54	John Derek, Wanda Hendrix	85	Western
5249	Crazylegs-All American	Feb. 15 '54	Lloyd Nolan	87	Drama
5250	Flight Nurse	Mar. 1 '54	Joan Leslie, Forrest Tucker	90	Drama
5251	Geraldine	Apr. 1 '54	John Carroll, Mala Powers	90	Musical
5252	Hell's Half Acre	Wendell Corey, Evelyn Keyes			Drama
5253	Hot Heires, The	Judy Canova, Don Barry			Comedy
5254	Johnny Guitar (C)	Joan Crawford, Sterling Hayden			Drama
5255	Jubilee Trail (C)	Vera Ralston, Forrest Tucker			Drama
5256	Laughing Anne (Brit.) (C)	Wendell Corey, Margaret Lockwood			Drama
5257	Outcast, The (C)	John Derek, Joan Evans			Drama
5258	Shanghai Story	Ruth Roman, Edmond O'Brien			Drama
5259	Trouble in the Glen (Brit.) (C)	Margaret Lockwood, Forrest Tucker			Drama
5260	Valley of the Wild Stallion	Rex Allen			Western
5261	Woman in the Fog	Dorothy McGuire, Stephen McNally			Drama
5262	Androcles and the Lion	Jan. 9 '53	Victor Mature, Jean Simmons	98	Melodrama
5263	Captive Women	Jan. 10 '53	Margaret Field, Robert Clarke	65	Adventure
5264	Never Wave at a WAC	Jan. 28 '53	Rosalind Russell, Paul Douglas	87	Comedy
5265	No Time for Flowers	Jan. 31 '53	Vivien Lindorff, Paul Christian	83	Comedy
5266	Peter Pan (C)	Feb. 5 '53	Cartoon	76 1/2	Fairy Tale
5267	Angel Face	Feb. 11 '53	Robert Mitchum, Jean Simmons	90	Melodrama
5268	Sword of Venus	Feb. 20 '53	Robert Clarke, Catherine McLeod	75	Drama
5269	Hitch-Hiker, The	Mar. 21 '53	Edmond O'Brien, Frank Lovejoy	71	Melodrama
5270	Fort Apache	Mar. 28 '53	John Wayne, Henry Fonda	128	Western
5271	388(R) Blood on the Moon	Mar. 28 '53	Robert Mitchum, Robert Preston	88	Western
5272	Count the Hours	Apr. 1 '53	Teresa Wright, MacDonald Carey	74	Drama
5273	Port Sinister	Apr. 10 '53	James Warren, Lynne Roberts	65	Melodrama
5274	Split Second	May 2 '53	Alexis Smith, Stephen McNally	85	Melodrama
5275	Big Frame, The (Brit.)	May 15 '53	Mark Stevens, Jean Kent	67	Drama
5276	Night Without Stars (Brit.)	May 20 '53	David Farrar, Nadia Gray	75	Drama
5277	Sea Devils (C)	May 23 '53	Yvonne DeCarlo, Rock Hudson	91	Adventure
5278	Below the Sahara (C)	May 30 '53	Native Cast	65	Documentary
5279	Tarzan and the She-Devil	June 8 '53	Lex Barker, Joyce MacKenzie	76	Adventure
5280	Affair with a Stranger	June 20 '53	Jean Simmons, Victor Mature	87	Comedrama
5281	Sea Around Us, The (C)	July 11 '53	Documentary	61	Documentary
5282	481(R) Mighty Joe Young	July 15 '53	Terry Moore, Ben Johnson	94	Drama
5283	482(R) Isle of the Dead	July 15 '53	Boris Karloff, Ellen Drew	72	Melodrama
5284	Second Chance (C) (3D)	July 18 '53	Robert Mitchum, Linda Darnell	82	Drama
5285	Devil's Canyon (C) (3D)	July 25 '53	Virginia Mayo, Dale Robertson	92	Western
5286	483(R) Stage Door	Aug. 5 '53	Katharine Hepburn, Ginger Rogers	91	Drama
5287	484(R) Without Reservations	Aug. 5 '53	Claudette Colbert, John Wayne	101	Comedy
5288	Sword and the Rose, The (C)	Aug. 15 '53	Richard Todd, Glynnis Johns	93	Adventure
5289	485(R) Top Hat	Sept. 21 '53	Fred Astaire, Ginger Rogers	91	Musical
5290	486(R) Suspicion	Sept. 21 '53	Cary Grant, Joan Fontaine	99	Melodrama
5291	487(R) Louisiana Territory (C) (3D)	Oct. 16 '53	Documentary	65	Documentary
5292	Appointment in Honduras (C)	Oct. 16 '53	Glenn Ford, Ann Sheridan	79	Drama
5293	488(R) Follow the Fleet	Oct. 22 '53	Marie Wilson, Robert Cummings	75	Comedy
5294	489(R) Out of the Past	Oct. 29 '53	Fred Astaire, Ginger Rogers	110	Musical
5295	De Cameron Nights (C)	Nov. 16 '53	Robert Mitchum, Kirk Douglas	97	Melodrama
5296	Killers From Space	Jan. 23 '54	Peter Graves, Barbara Bestar	87	Drama
5297	490(R) The Best Years of Our Lives	Feb. 5 '54	March, Loy, Wright, Andrews, Mayo	170	Adventure
5298	491(R) Rachel and the Stranger	Feb. 5 '54	Loretta Young, William Holden	88	Drama

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368	Androcles and the Lion	Jan. 9 '53	Victor Mature, Jean Simmons	98	Melodrama
369	Captive Women	Jan. 10 '53	Margaret Field, Robert Clarke	65	Adventure
370	Never Wave at a WAC	Jan. 28 '53	Rosalind Russell, Paul Douglas	87	Comedy
371	No Time for Flowers	Jan. 31 '53	Vivien Lindorff, Paul Christian	83	Comedy
372	Peter Pan (C)	Feb. 5 '53	Cartoon	76 1/2	Fairy Tale
373	Angel Face	Feb. 11 '53	Robert Mitchum, Jean Simmons	90	Melodrama
374	Sword of Venus	Feb. 20 '53	Robert Clarke, Catherine McLeod	75	Drama
375	Hitch-Hiker, The	Mar. 21 '53	Edmond O'Brien, Frank Lovejoy	71	Melodrama
376	Fort Apache	Mar. 28 '53	John Wayne, Henry Fonda	128	Western
377	388(R) Blood on the Moon	Mar. 28 '53	Robert Mitchum, Robert Preston	88	Western
378	Count the Hours	Apr. 1 '53	Teresa Wright, MacDonald Carey	74	Drama
379	Port Sinister	Apr. 10 '53	James Warren, Lynne Roberts	65	Melodrama
380	Split Second	May 2 '53	Alexis Smith, Stephen McNally	85	Melodrama
381	Big Frame, The (Brit.)	May 15 '53	Mark Stevens, Jean Kent	67	Drama
382	Night Without Stars (Brit.)	May 20 '53	David Farrar, Nadia Gray	75	Drama
383	Sea Devils (C)	May 23 '53	Yvonne DeCarlo, Rock Hudson	91	Adventure
384	Below the Sahara (C)	May 30 '53	Native Cast	65	Documentary
385	Tarzan and the She-Devil	June 8 '53	Lex Barker, Joyce MacKenzie	76	Adventure
386	Affair with a Stranger	June 20 '53	Jean Simmons, Victor Mature	87	Comedrama
387	Sea Around Us, The (C)	July 11 '53	Documentary	61	Documentary
388	481(R) Mighty Joe Young	July 15 '53	Terry Moore, Ben Johnson	94	Drama
389	482(R) Isle of the Dead	July 15 '53	Boris Karloff, Ellen Drew	72	Melodrama
390	Second Chance (C) (3D)	July 18 '53	Robert Mitchum, Linda Darnell	82	Drama
391	Devil's Canyon (C) (3D)	July 25 '53	Virginia Mayo, Dale Robertson	92	Western
392	483(R) Stage Door	Aug. 5 '53	Katharine Hepburn, Ginger Rogers	91	Drama
393	484(R) Without Reservations	Aug. 5 '53	Claudette Colbert, John Wayne	101	Comedy
394	Sword and the Rose, The (C)	Aug. 15 '53	Richard Todd, Glynnis Johns	93	Adventure
395	485(R) Top Hat	Sept. 21 '53	Fred Astaire, Ginger Rogers	91	Musical
396	486(R) Suspicion	Sept. 21 '53	Cary Grant, Joan Fontaine	99	Melodrama
397	487(R) Louisiana Territory (C) (3D)	Oct. 16 '53	Documentary	65	Documentary
398	Appointment in Honduras (C)	Oct. 16 '53	Glenn Ford, Ann Sheridan	79	Drama
399	488(R) Follow the Fleet	Oct. 22 '53	Marie Wilson, Robert Cummings	75	Comedy
400	489(R) Out of the Past	Oct. 29 '53	Fred Astaire, Ginger Rogers	110	Musical
401	De Cameron Nights (C)	Nov. 16 '53	Robert Mitchum, Kirk Douglas	97	Melodrama
402	Killers From Space	Jan. 23 '54	Peter Graves, Barbara Bestar	87	Drama
403	490(R) The Best Years of Our Lives	Feb. 5 '54	March, Loy, Wright, Andrews, Mayo	170	Adventure
404	491(R) Rachel and the Stranger	Feb. 5 '54	Loretta Young, William Holden	88	Drama

20th CENTURY-FOX (continued)

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
332	Blueprint for Murder, A	Sept. '53	Joseph Cotten, Jean Peters	76	Melodrama
333	City of Bad Men (C)	Sept. '53	Jeanne Crain, Dale Robertson	82	Western
334	Master Scoutmaster	Sept. '53	Clifton Webb, Edmund Gwenn	87	Comedy
335	356(R) Broken Arrow (C)	Sept. '53	James Stewart, Jeff Chandler	93	Western
336	357(R) I Was a Male War Bride	Sept. '53	Cary Grant, Ann Sheridan	105	Comedy
337	Thy Neighbor's Wife	Oct. '53	Hugo Haas, Cleo Moore	77	Melodrama
338	Yield	Oct. '53	Jeanne Crain, Jean Peters	85	Drama
339	Robe, The (C.S.)	Oct. '53	J. Simmons, V. Mature	135	Drama
340	How to Marry a Millionaire (C)	Nov. '53	Grable, Monroe, Bacall	96	Comedy
341	Inferno (C)	Nov. '53	Robert Ryan, Rhonda Fleming	83	Drama
342	Miss Robin Crusoe (C)	Nov. '53	Amanda Blake, George Wader	75	Adventure
343	365(R) Fallen Angel	Nov. '53	Alice Faye, Dana Andrews	97	Drama
344	366(R) Forever Amber (C)	Nov. '53	Linda Darnell, Cornel Wilde	140	Drama
345	367(R) A Yank in the R.A.F.	Nov. '53	Tyrone Power, Betty Grable	97	Drama
346	Beneath the 12-Mile Reef (C) (C.S.)	Dec. '53	Terry Moore, Robert Wagner	102	Drama
347	Man Crazy	Dec. '53	Neville Brand, Christine White	79	Drama
348	Man in the Attic	Dec. '53	Constance Smith, Jack Palance	82	Drama
349	Key of the Kingdom	Jan. '54	Gregory Peck, Thomas Mitchell	137	Drama
350	King of the Khyber Rifles (C)	Jan. '54	Tyrone Power, Terry Moore	99	Drama
351	Three Young Texans (C)	Jan. '54	Mital Gaylor, Jeff Hunter	78	Western
352	Siege at Red River (C)	Feb. '54	Van Johnson, Joanne Dru	84	Drama
353	Hell and High Water (C) (C.S.)	Feb. '54	Richard Widmark, Bella Darvi	84	Drama
354	Gorilla at Large (3D) (C)	Mar. '54	Cameron Mitchell, Anne Bancroft	84	Drama
355	Night People (C) (C.S.)	Mar. '54	Gregory Peck, Rita Gam	84	Drama
356	Prince Valiant (C) (C.S.)	Apr. '54	Robert Wagner, Janet Leigh	84	Drama
357	Demetrius and the Gladiators (C) (C.S.)	Victor Mature, Susan Hayward			Drama
358	Garden of Evil (C) (C.S.)	Gary Cooper, Susan Hayward			Drama
359	Kid From Outer Space	Thelma Ritter, Jeffrey Hunter			Drama
360	New Faces (C) (C.S.)	Eartha Kitt, Robert Clary			Musical
361	River of No Return (C) (C.S.)	Marilyn Monroe, Robert Mitchum			Drama
362	We Believe in Love (C) (C.S.)	Clifton Webb, Jean Peters			Comedy
363	Kansas City Confidential	Jan. 16 '53	John Payne, Coleen Gray	98	Drama
364	Guerrilla Girl	Jan. 23 '53	Helmuth Dantine, Mariana	81	Melodrama
365	Luxury Girls	Jan. 30 '53	Susan Stephen	96	Drama
366	Limelight	Feb. 6 '53	Chaire Bloom, Charles Chaplin	143	Drama
367	Magnetic Monster, The	Feb. 18 '53	Richard Greene, Paula Raymond	81	Adventure
368	Bandits of Corsica, The	Feb. 27 '53	Richard Greene, Paula Raymond	81	Drama
369	Moulin Rouge (C)	Mar. 6 '53	Jose Ferrer, Colette Marchand	118	Drama
370	Bwana Devil (3D) (C)	Mar. 13 '53	Robert Stack, Barbara Britton	79	Adventure
371	Son of the Renegade	Mar. 27 '53	John Carpenter, Lori Irving	87	Western
372	(R) Love Happy	Apr. 15 '53	Marx Bros., Marilyn Monroe	85	Comedy
373	(R) Africa Screams	Apr. 15 '53	Abbott & Costello	79	Comedy
374	Assassin, The (Brit.)	Apr. 22 '53	Richard Todd, Eva Bartok	90	Drama
375	That Man from Tangier	May 8 '53	Nils Asther, Roland Young	80	Comedy
376	Phantom from Space	May 15 '53	Ted Cooper, Noreen Nash	72	Melodrama
377	Shoot First	May 15 '53	Joel McCrea, Evelyn Keyes	88	Melodrama
378	Raiders of the Seven Seas (C)	May 27 '53	John Payne, Donna Reed	83	Adventure
379	Mahatma Gandhi-20th Century	May '53	Documentary	81	Documentary
380	Volcano (Ital.) (Emr. dubbed)	June 8 '53	Anna Magnani, Geraldine Brooks	106	Drama
381	Twonky, The	June 10 '53	Hans Conrid, Gloria Blondell	72	Comedy
382	Chenghis Khan	June 12 '53	Elvira Reyes, Los Salvados	76	Drama

UNITED ARTISTS

383	Kansas City Confidential	Jan. 16 '53	John Payne, Coleen Gray	98	Drama
384	Guerrilla Girl	Jan. 23 '53	Helmuth Dantine, Mariana	81	Melodrama
385	Luxury Girls	Jan. 30 '53	Susan Stephen	96	Drama
386	Limelight	Feb. 6 '53	Chaire Bloom, Charles Chaplin	143	Drama
387	Magnetic Monster, The	Feb. 18 '53	Richard Greene, Paula Raymond	81	Adventure
388	Bandits of Corsica, The	Feb. 27 '53	Richard Greene, Paula Raymond	81	Drama
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390	Bwana Devil (3D) (C)	Mar. 13 '53	Robert Stack, Barbara Britton	79	Adventure
391	Son of the Renegade	Mar. 27 '53	John Carpenter, Lori Irving	87	Western
392	(R) Love Happy	Apr. 15 '53	Marx Bros., Marilyn Monroe	85	Comedy
393	(R) Africa Screams	Apr. 15 '53	Abbott & Costello	79	Comedy
394	Assassin, The (Brit.)	Apr. 22 '53	Richard Todd, Eva Bartok	90	Drama
395	That Man from Tangier	May 8 '53	Nils Asther, Roland Young	80	Comedy
396	Phantom from Space	May 15 '53	Ted Cooper, Noreen Nash	72	Melodrama
397	Shoot First	May 15 '53	Joel McCrea, Evelyn Keyes	88	Melodrama
398	Raiders of the Seven Seas (C)	May 27 '53	John Payne, Donna Reed	83	Adventure
399	Mahatma Gandhi-20th Century	May '53	Documentary	81	Documentary
400	Volcano (Ital.) (Emr. dubbed)	June 8 '53	Anna Magnani, Geraldine Brooks	106	Drama
401	Twonky, The	June 10 '53	Hans Conrid, Gloria Blondell	72	Comedy
402	Chenghis Khan	June 12 '53	Elvira Reyes, Los Salvados	76	Drama

RKO RADIO (continued)

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
470(R)	Valley of the Sun	Feb. '54	Lucille Ball, James Craig	102	Musical
471(R)	French Line (C) (3D)	Feb. 8 '54	Jane Russell, Gilbert Roland	89	Comedy
472(R)	She Couldn't Say No	Feb. 15 '54	Jean Simmons, Robert Mitchum	87	Western
473(R)	Rob Roy (Brit.) (C)	Feb. 27 '54	Richard Todd, Glynis Johns	87	Western
474(R)	Tall in the Saddle	Mar. '54	John Wayne	87	Western
475(R)	The Enchanted Cottage	Mar. '54	Dorothy McGuire, Robert Young	87	Drama
476(R)	Dangerous Mission (C) (3D)	Mar. 6 '54	Victor Mature, Piper Laurie	87	Drama
477(R)	Carnival Story (C)	Mar. 27 '54	Anne Baxter, Steve Cochran	87	Drama
478(R)	Mr. Blandings Builds His Dream House	Apr. '54	Cary Grant, Myrna Loy	87	Comedy
479(R)	Pinocchio (C)	Apr. '54	Disney Feature	87	Fantasy
480(R)	They Won't Believe Me	Apr. '54	Susan Hayward, Robert Young	87	Drama
481(R)	Son of Sinbad (C) (3D)	Apr. 3 '54	Dale Robertson, Sally Forrest	87	Adventure
482(R)	Saint's Girl Friday	Apr. 17 '54	Louis Hayward, Naomi Chance	87	Mystery
483(R)	The Spanish Main	May '54	Maureen O'Hara, Paul Henreid	87	Drama
484(R)	Badman's Territory	May '54	Randolph Scott	87	Western
485(R)	Susan Slept Here (C)	May 8 '54	Dick Powell, Debbie Reynolds	87	Comedy
486(R)	Desperate Men (C)	May '54	John Payne, Elizabeth Scott	87	Western
487(R)	The Thing	June '54	Kenneth Tobey, Margaret Sheridan	87	Adventure
488(R)	Stations West	June '54	Dick Powell	87	Western
489(R)	Gunga Din	July '54	Cary Grant, Victor McLaglen	87	Drama
490(R)	The Lost Patrol	July '54	Victor McLaglen, Boris Karloff	87	Drama
491(R)	Big Rainbow, The (C)	June '54	Jane Russell, Gilbert Roland	87	Adventure

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UNITED ARTISTS (continued)

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
492(R)	Neanderthal Man, The	June 19 '53	Robert Sharpe, Doris Merrick	78	Drama
493(R)	Marshall's Daughter, The	June 26 '53	Ken Murray, Preston Foster	71	Comedy
494(R)	Return to Paradise (C)	July 10 '53	Gary Cooper, Roberta Haynes	100	Drama
495(R)	Fort Algiers	July 15 '53	Yvonne DeCarlo, Carlos Thompson	78	Drama
496(R)	Moon Is Blue, The	July 17 '53	William Holden, David Niven	79	Comedy
497(R)	My Heart Goes Crazy (Brit.) (C)	July 22 '53	Slid Field, Greta Gyn	70	Musical
498(R)	Gun Belt (C)	July 24 '53	George Montgomery, Tab Hunter	77	Western
499(R)	Vice Squad	July 31 '53	Edward G. Robinson, Robert Morley	113	Drama
500(R)	Meiba (C)	Aug. 7 '53	Patrice Munsel, Leonard Amar	75	Adventure
501(R)	Captain Scarlett (C)	Aug. 12 '53	Richard Greene, Peggie Castle	87	Mystery
502(R)	I, the Jury (3D)	Aug. 14 '53	Biff Elliot, Peggie Castle	87	Mystery
503(R)	Gay Adventure, The (Brit.)	Aug. 21 '53	Burgess Meredith, Jean Pierre Aumont	82	Comedy
504(R)	War Paint (C)	Aug. 28 '53	Robert Stack, Joan Taylor	89	Western
505(R)	No Escape	Sept. 1 '53	Low Ayres, Sonny Tufts	76	Drama
506(R)	Sabre Jet (C)	Sept. 4 '53	Robert Stack, Coleen Gray	96	Drama
507(R)	99 River Street	Sept. 11 '53	John Payne, Evelyn Keyes	83	Melodrama
508(R)	Joe Louis Story, The	Sept. 18 '53	Coley Wallace, James Edwards	88	Drama
509(R)	Fake, The	Sept. 25 '53	Dennis O'Keefe, Coleen Gray	80	Drama
510(R)	Donovan's Brain	Sept. 30 '53	Low Ayres, Nancy Davis	81	Melodrama
511(R)	Man in Hiding	Oct. 2 '53	Paul Henreid, Lois Maxwell	79	Melodrama
512(R)	Steel Lady	Oct. 9 '53	Rod Cameron, Tab Hunter	84	Adventure
513(R)	Village, The	Oct. 23 '53	John Justin, Eva Dahlbeck	98	Drama
514(R)	Capt. John Smith & Pocahontas (C)	Nov. '53	Anthony Dexter, Jody Lawrence	75	Drama
515(R)	Shark River	Nov. '53	Steve Cochran, Carole Mathews	80	Adventure
516(R)	Song of the Land	Nov. '53	Nature	71	Documentary
517(R)	Stranger on the Prowl	Nov. '53	Paul Muni	82	Comedy
518(R)	Fan, Pan the Tulip (Fr.)	Dec. '53	Gerard Philipe, Gina Lollobrigida	96	Comedy
519(R)	Yesterday and Today	Dec. '53	Calvacade	87	Documentary
520(R)	Captain's Paradise (Brit.)	Dec. 18 '53	Alec Guinness, Yvonne De Carlo	77	Comedy
521(R)	Go Man Go	Jan. '54	Harlem Globetrotters, Dane Clark	82	Comedy
522(R)	Gilbert and Sullivan (Brit.) (C)	Jan. '54	Robert Morley, Maurice Evans	105	Musical
523(R)	Wicked Woman	Jan. 8 '54	Hedy Lamar, Charles Boyer	77	Drama
524(R)	Conquest of Everest (C)	Jan. 29 '54	Beverly Michaels, Richard Egan	77	Documentary
525(R)	Riders to the Stars (C)	Jan. 29 '54	Richard Carlson, Herbert Marshall	81	Adventure
526(R)	Beachhead (C)	Feb. '54	Tony Curtis, Frank Lovejoy	100	Drama
527(R)	Man Between (Brit.)	Feb. '54	James Mason, Claire Bloom	100	Drama
528(R)	Overland Pacific (C)	Feb. '54	Jack Mahoney, Peggie Castle	82	Western
529(R)	Personal Affair	Feb. '54	Gene Tierney, Leo Genn	100	Musical
530(R)	Top Banana (C)	Feb. '54	Phil Silvers, Rose Marie	108	Drama
531(R)	Act of Love	Mar. '54	Kirk Douglas, Dany Robin	108	Drama
532(R)	Beat the Devil	Mar. '54	Humphrey Bogart, Jennifer Jones	82	Western
533(R)	Camela West (C)	Mar. '54	Rod Cameron, Joanne Dru	82	Western
534(R)	Golden Mask, The (C)	Mar. '54	Wanda Hendrix, Van Heflin	82	Adventure
535(R)	Scarlet Spear, The	Mar. '54	John Archer, Martha Hiers	82	Adventure
536(R)	Adventures of Robinson Crusoe (C)	Apr. '54	Dan O'Herilly, James Fernandez	98	Adventure
537(R)	Heidi	Apr. '54	Embeth Sigmund	98	Drama
538(R)	Witness to Murder	Apr. '54	Barbara Stanwyck, George Sanders	98	Drama
539(R)	Malta Story (Brit.)	Apr. '54	Alec Guinness, Jack Hawkins	98	Drama

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UNIVERSAL-INTERNATIONAL

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
306	Lawless Breed (C)	Jan. '53	Rock Hudson, Jella Adams	87	Western
307	Meet Me at the Fair (C)	Jan. '53	Dan Dailor, Diana Lynn	87	Musical
309	Redhead from Wyoming (C)	Jan. '53	Maureen O'Hara, Alex Nicol	86	Western
310	Mississippi Gambler (C)	Feb. '53	Tyrone Power, Piper Laurie	96	Western
311	Girls in the Night	Feb. '53	Joyce Holden, Glenda Farrell	83	Drama
312	City Beneath the Sea (C)	Mar. '53	Robert Egan, Mala Powers	87	Drama
313	Gunsake (C)	Mar. '53	Audie Murphy, Susan Cabot	79	Drama
314	Seminole (C)	Mar. '53	Rock Hudson, Barbara Hale	76	Western
315	Ma and Pa Kettle on Vacation	Apr. '53	Marjorie Main, Percy Kilbride	85	Comedy
316	Desert Legion (C)	Apr. '53	Alan Ladd, Arlene Dahl	86	Drama
318	Abbott & Costello Go to Mars	Apr. '53	Abbott & Costello	77	Comedy
317	Lone Hand (C)	May '53	Joel McCrea, Barbara Hale	80	Western
318	Law and Order (C)	May '53	Ronald Reagan, Dorothy Malone	80	Western
319	It Happens Every Thursday	May '53	Loretta Young, John Forsythe	86	Comedrama
320	Columbus South (C)	June '53	Audie Murphy, Jean Evans	84	Drama
321	Take Me to Town (C)	June '53	Ann Sheridan, Sterling Hayden	81	Drama
322-3D	It Came from Outer Space	June '53	Richard Carlson, Barbara Rush	85	Drama
323	Queen Is Crowned, A (Brit.) (C)	June '53	Sir Lawrence Olivier (narrator)	86	Documentary
324	Francis Covers the Big Town	July '53	Donald O'Connor, Nancy Guild	86	Comedy
325	All I Desire	July '53	Barbara Stanwyck, Richard Carlson	79	Drama
326	Great Sioux Uprising, The (C)	July '53	Jeff Chandler, Faith Domergue	80	Western
329	Abbott & Costello Meet Dr. Jekyll & Mr. Hyde	Aug. '53	Abbott & Costello	77	Comedy
328	Man from the Alamo (C)	Aug. '53	Glenn Ford, Julia Adams	79	Western
327	Thunder Bay (C)	Aug. '53	James Stewart, Joanne Dru	103	Drama
332	Golden Blade (C)	Sept. '53	Rock Hudson, Piper Laurie	81	Western
331	Stand at Apache River, The (C)	Sept. '53	Stephen McNally, Julia Adams	77	Western
334-3D	Wings of the Hawk (C)	Sept. '53	Van Heflin, Jella Adams	80	Western
333	All-American	Oct. '53	Tony Curtis, Lori Nelson	83	Drama
334	East of Sumatra (C)	Oct. '53	Jeff Chandler, Marilyn Maxwell	82	Adventure
402-3D	Glass Web, The	Nov. '53	Edward G. Robinson, John Forsythe	81	Melodrama
403	Back to God's Country (C)	Nov. '53	Rock Hudson, Steve Cochran	78	Western
404	Vells of Bagdad (C)	Nov. '53	Victor Mature, Mari Blanchard	82	Adventure
405	Tumbleweed (C)	Dec. '53	Audie Murphy, Lori Nelson	80	Western
406	Walkin' My Baby Back Home	Dec. '53	Donald O'Connor, Janet Leigh	95	Musical
407	Forbidden	Jan. '54	Tony Curtis, Joanne Dru	85	Drama
408	War Arrow (C)	Jan. '54	Jeff Chandler, Maureen O'Hara	78	Drama
409	Border River	Jan. '54	Yvonne de Carlo, Joel McCrea	81	Western
410-3D	Taza, Son of Cochise (C) (3D)	Feb. '54	Rock Hudson, Barbara Rush	116	Western
411-2D	Glenn Miller Story (C)	Feb. '54	James Stewart, June Allyson	116	Western
412	Ride Clear of Diablo (C)	Mar. '54	Audie Murphy, Dan Duryea	80	Western
414	Saskatchewan (C)	Mar. '54	Alan Ladd, Shelley Winters	80	Drama
415-3D	Creature from the Black Lagoon	Mar. '54	Richard Carlson, Julia Adams	80	Drama
416-2D	Yankee Pasha (C)	Apr. '54	Jeff Chandler, Rhonda Fleming	80	Drama
417	Ma and Pa Kettle at Home	Apr. '54	Marjorie Main, Percy Kilbride	80	Comedy
418	Fort Laramie (C)	Apr. '54	John Payne, Mari Blanchard	80	Drama

Black Horse Canyon	Joel McCrea, Mari Blanchard	Western
Drums Across the River	Audie Murphy	Western
Far Country, The (C)	James Stewart, Ruth Roman	Drama
Fireman Save My Child	Spike Jones and the City Slickers	Musical
Johnny Dark (C)	Tony Curtis, Piper Laurie	Drama
Ma and Pa Kettle at Walkin'	Marjorie Main, Percy Kilbride	Melodrama
Magnificent Obsession (C)	Jane Wyman, Rock Hudson	Comedy
Tanganyika (C)	Van Heflin, Ruth Roman	Drama

U-I Special Films Division

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
353	Crash of Silence (Story of Mandy)	Feb. '53	Phyllis Calvert, Jack Hawkins	88	Drama
352	Penny Princess (C)	Mar. '53	Yolande Donlan, Dirk Bogarde	91	Comedy
354	I Believe in You	Apr. '53	Celia Johnson, Cecil Parker	91	Drama
356	Cruel Sea, The	Aug. '53	Jack Hawkins, Virginia McKoon	121	Drama
357	Depopulate Moment	Sept. '53	Dirk Bogarde, Mai Zetterling	88	Melodrama
358	Tilidid Thunderbolt (C)	Sept. '53	Godfrey Tearle, Stanley Holloway	85	Comedy
359	Gentle Gunman	Sept. '53	John Mills, Elizabeth Sellers	85	Drama
360	Something Money Can't Buy	Sept. '53	Anthony Bush, Patricia Roc	82	Drama
483	Project M 7	Nov. '53	Phyllis Calvert	82	Drama
482	Both Sides of the Law	Jan. '54	Peggy Cummins, Rosamund John	94	Drama
481	Genevieve (C)		Dinah Sheridan		Comedy

WARNER BROTHERS

218	Stop, You're Killing Me (C)	Jan. 17 '53	Broderick Crawford, Claire Trevor	84	Comedy
211	Man Behind the Gun (C)	Jan. 31 '53	Randolph Scott, Patricia Wymore	85	Western
212	Jazz Singer, The (C)	Feb. 14 '53	Danny Thomas, Peggy Lee	107	Musical
213	I Confess	Feb. 23 '53	Montgomery Clift, Anne Baxter	95	Drama
214	She's Back on Broadway (C)	Mar. 14 '53	Virginia Mayo, Gene Nelson	95	Musical
215	Blue Gardenia, The	Mar. 28 '53	Anne Baxter, Richard Conte	90	Melodrama
216	Trouble Along the Way	Apr. 4 '53	John Wayne, Donna Reed	110	Comedrama
217	System, The	Apr. 18 '53	Frank Lovejoy, Joan Weldon	96	Drama
218	House of Wax (C) (3D)	Apr. 25 '53	Vincent Price, Phyllis Kirk	86	Melodrama
219	By the Light of the Silvery Moon (C)	May 2 '53	Doris Day, Gordon MacRae	102	Musical
220	Desert Song, The (C)	May 20 '53	Kathryn Grayson, Gordon MacRae	110	Musical
221	Beast from 20,000 Fathoms, The	June 13 '53	Paul Christian, Paula Raymond	80	Melodrama
222	South Sea Woman	June 27 '53	Burt Lancaster, Virginia Mayo	99	Comedrama
223	Charge at Feather River, The (C) (3D)	July 11 '53	Guy Madison, Frank Lovejoy	96	Western
225	Master of Ballantree (C)	Aug. 1 '53	Errol Flynn, Anthony Steel	89	Adventure
226	So This Is Love (C)	Aug. 15 '53	Kathryn Grayson, Walter Abel	101	Musical
224	Plunder of the Sun (C)	Aug. 29 '53	Glenn Ford, Diana Lynn	81	Drama
301	Inland in the Sky	Sept. 5 '53	John Wayne, Lloyd Nolan	109	Drama
303	Moonlighter, The (3D)	Sept. 19 '53	Barbara Stanwyck, Fred MacMurray	77	Drama
304	Beggar's Opera, The (C) (Brit.)	Sept. 26 '53	Laurence Olivier, Dorothy Tutin	94	Musical
305	Lion Is in the Streets (C)	Oct. 3 '53	James Cagney, Barbara Hale	88	Drama
306	Blowing Wild	Oct. 17 '53	Gary Cooper, Barbara Stanwyck	90	Drama
307	So Big	Oct. 31 '53	Jane Wyman, Sterling Hayden	101	Drama
309(R)	Key Largo	Nov. 7 '53	Robinson, Bogart, Bacall	101	Drama
310(R)	Treasure of Sierra Madre	Nov. 7 '53	Humphrey Bogart	126	Drama
311	Calamity Jane (C)	Nov. 14 '53	Doris Day, Howard Keel	101	Musical
312	Diamond Queen (C)	Nov. 28 '53	Fernando Lamas, Arlene Dahl	80	Adventure
313	Thunder Over the Plains (C)	Dec. 12 '53	Randolph Scott, Phyllis Kirk	82	Western
314	Little Caesar	Dec. 19 '53	Edward G. Robinson	82	Drama
315	Public Enemy	Dec. 19 '53	John Harlow, James Cagney	95	Drama
316	Three Sailors and a Girl (C)	Dec. 26 '53	Jane Powell, Gordon MacRae	85	Musical
317	Hondo (C) (3D)	Jan. 2 '54	John Wayne, Geraldine Page	88	Drama
318	His Majesty O'Keefe (C)	Jan. 16 '54	Burt Lancaster, Joan Rice	88	Musical
319	Eddie Cantor Story (C)	Jan. 30 '54	Keefe Brasselle, Marilyn Erskine	116	Drama
320	The Command (C) (C.S.)	Feb. 13 '54	Guy Madison, Joan Weldon	88	Drama
321	Boy from Oklahoma (C)	Feb. 27 '54	Will Rogers, Jr., Nancy Olson	88	Drama
308	Crime Wave	Mar. 6 '54	Gene Nelson, Sterling Hayden	74	Drama

Bounty Hunter (C) (3D)	Randolph Scott	Drama
Dial M for Murder	Ray Milland, Grace Kelly	Mystery
Deal in the Jungle (C)	Jeanne Crain, Dana Andrews	Drama
Murder in the Rue Morgue (3D)	Karl Malden, Patricia Medina	Drama
Riding Shotgun (C)	Randolph Scott, Wayne Morris	Western
Them (3D) (C)	Edmund Gwenn, Joan Weldon	Adventure

OTHER PICTURES IN RELEASE

Title	Distributor	Running Time	Type
All for Love (Ital.)	L.F.E.	85	Drama
Amazing Men. Fabre (Fr.) (Eng. Dial.)	Meadow	80	Drama
Angel and Sinner (Fr.)	A.F.E.	90	Drama
Angel Street (Brit.)	Commercial	84	Drama
Angelo (Ital.)	Scalera	85	Drama
Annapurna (C)	Mayer-Kingley	60	Drama
Another Shore (Br.)	L.R.O.	77	Comedy
Anthony of Padua (Ital.)	Casolare	88	Drama
Arizona Raiders (R)	Favorite	60	Western
Atomic Monster, The (R)	Realtor	65	Drama
Bad Lord Byron (Br.)	L.R.O.	85	Drama
Ballerina (Fr.)	Burstyn	85	Drama
Barber of Seville (Ital.)	Excelsior	105	Opera
Battles of Chief Pontiac	Realtor	72	Western
Beauty and the Beast (Fr.)	Lopert	87	Fantasy
Beauty and the Devil (Fr.)	Davis	95	Drama
Before Him All Rome Trembled (Ital.)	Continental	104	Drama
Bellissima (Ital.)	L.F.E.	108	Drama
Berliner, The (German)	Burstyn	90	Comedy
Bicycle Thief (Ital.)	Burstyn	89	Drama
Big Day, The (Fr.)	Mayer-Kingley	73	Comedy
Big Break, The	Madison	75	Drama
Bigmist, The	Filmakers	80	Drama
Blister Springs (Brit.)	Reil	73	Western
Black Narcissus (C) (Br.)	Allied	91	Drama
Blackmailed (Br.)	Bed	73	Drama
Blades of the Musketeers	Howco	52	Adventure
Blind Desire (Fr.)	Union	67	Drama
Blood Red Rose (Ital.)	Scalera	95	Drama
Body and Soul (R)	Favorite Att.	104	Drama
Bogus Bandits (R)	Astor	88	Comedy
Border Street (Pol.)	Globe	112	Drama
Bowery Blitzkrieg (R)	Savoy	62	Comedy
Boys of the City (R)	Savoy	63	Comedy
Brandy for the Parson (Brit.)	Mayer-Kingley	74	Comedy
Brave Don't Cry (Brit.)	Mayer-Kingley	92	Drama
Breakdown	Realtor	77	Drama
Brief Encounter (Br.)	Allied	86	Drama
Broadway Guys	Favorite Att.	79	Comedy
Broken Horseshoe (Brit.)	Ellis	79	Drama
Broken Vow (Ital.)	Casolare	86	Drama
Burma Victory (Br.) (R)	Film Renters	60	Docu'try
Cabinet of Dr. Caligari (Ger.) (R)	Famous	62	Drama
Cadets of Gascogne (Ital.)	Continental	92	Comedy
Cesar and Cleopatra (C) (Br.)	Allied	126	Drama
Cage of Gold (Br.)	Ellis	83	Drama
Caged Women (Swed.)	Davis	93	Drama
Captain from Kopenick (Ger.)	Brandon	94	Comedy
Captain Surface	Astor	72	Melodrama
Caretaker's Daughter (Br.)	Beverly	83	Comedy
Carmela (Ital.)	Scalera	84	Drama
Carmen (Fr. & Ital.)	Scalera	96	Musical
Casque D'Or (Story of a Blonde) (Fr.)	Union	97	Drama
Cavalleria Rusticana (Ital.)	Scalera	84	Musical
Castle, The (Fr.)	Union	86	Drama
Chet (Fr.)	Commercial	96	Drama
Chinatown Squad (R)	Realtor	66	Drama
Cinderella (Ital.)	Times	99	Opera
City of Sin	Ellis	77	Melodrama
Clear Seas (Ital.)	Casolare	89	Drama
Cling of Sin (Ital.)	Continental	84	Drama
Climbing Mt. Everest (Swiss)	Imperial	66	Document'ry
Come Out Fighting (R)	Savoy	67	Comedy
Concert of Stars (Rosa.) (C)	Artkino	85	Musical
Congress Dances	Meadow	89	Musical
Congressor at Law (R)	Realtor	85	Drama
Crimine City	Favorite	77	Melodrama
Crimes of Dr. Mabuse (Ger.)	Realtor	81	Musical
Cuban Pete (R)	Realtor	89	Comedy
Curtain Up (Brit.)	Fine Arts	80	Comedy
Damned, The (Fr.)	Union	84	Drama
Dance Hall Girls (Brit.)	Bed	72	Drama
Daring Circus Youth (Rosa.) (C)	Artkino	73	Drama
Dark Man, The (Br.)	Fine Arts	80	Melodrama
Dark Streets of Cairo (R)	Realtor	59	Drama
Darling of the World (Ger.)	Casino	98	Drama
Daughter of the Sands (Fr.)	Union	74	Drama
Dead of Night (Br.)	Allied	76	Drama
Dead Woman's Kiss (Ital.)	Casolare	90	Drama
Dear Mr. Prohack (Brit.)	L.R.O.	91	Comedy
Dedee (Fr.)	Meadow	94	Drama
Der Fidele Bauer (Ger.)	Casino	102	Opera
Desert Gold (R)	Favorite	61	Western
Desert Victory (Br.) (R)	Film Renters	61	Docu'try
Devil's Plot (Brit.)	Bregstein	90	Melodrama
Diamond City (Br.)	Zenith	76	Drama
Difficult Years (Ital.)	Lopert	90	Drama
Dirty Hands (Fr.)	Macdonald	100	Drama
Docks of New York (R)	Savoy	62	Comedy
Doomed (Ital.)	L.F.E.	89	Melodrama
Dream of Love (Fr.)	A.F.E.	87	Ballet
Dream of Love (Fr.)	Davis	95	Musical
Drift Fence (R)	Favorite	58	Western
Earle, The (R)	Howco	75	Drama
Eagle With Two Heads (Fr.)	Meadow	91	Drama
East Side Kids (R)	Savoy	65	Comedy
East 'Em Alive	Favorite	59	Adventure
Edward and Caroline (Fr.)	Commercial	90	Comedy
Emperor's Nightingale (Czech.) (C)	Manor	70	Fantasy
Erolca (Aust.)	Academy	96	Musidrama
Eternal Return (Fr.)	Union	100	Drama
Facts of Love (Br.)	Union	81	Comedy
Fall Guys	Ellis	83	Docu'try
Fall of the House of Usher (Br.)	Ellis	73	Drama
Fame and the Devil (Ital.)	Realtor	86	Drama
Father's Dilemma (Ital.)	Davis	81	Comedy
Fear and Desire	Burstyn	68	Drama
Females at Play (Swed.)	Davis	80	Comedy
Fighting Dorsey	Favorite Att.	91	Musical
Fighting Phantom (R)	Favorite	62	Western
Fighting Rats of Tobruk	Baker-Brill	80	Drama
Final Test, The (Brit.)	Continental Dis.	84	Comedy
Flowers of St. Francis (Ital.)	Burstyn	96	Drama
Flying Cadets (R)	Realtor	60	Adventure
Flying Helicopters (Br.) (R)	Film Renters	66	Docu'try
Flying Hostess (R)	Realtor	68	Drama
Flying Saucer (R)	Realtor	69	Drama
Flying Wild (R)	Savoy	64	Comedy
Folly To Be Wise (Brit.)	Fine Arts	91	Comedy
Forbidden Games (Fr.)	Times	87	Drama
Forlorn River	Favorite	88	Western
Formosa (Chinese)	Howco	80	Docu'try
Four Faces West	Favorite Att.	90	Drama
Four Madams (Fr.)	Baker-Brill	90	Comedy
Four Sided Triangle (Brit.)	Astor	81	Drama
Francis, the First (Fr.)	Meadow	88	Comedy
Frie Frac (Fr.)	Union	98	Comedy
Frightened Bride (Brit.)	Beverly	75	Melodrama
Girl in Every Room (Fr.)	Brill	75	Comedy
Girl on the Run	Astor	67	Melodrama
Golem, The (Fr.)	Excelsior	85	Drama
Grand Concert (Rosa.)	Artkino	101	Ballet
Grapes Are Ripe (Ger.)	Casino	92	Comedy
Great Dawn (Ital.)	Scalera	83	Drama
Great John L., The (R)	Astor	94	Drama
Great Mr. Handel (C) (Br.)	L.R.O.	103	Musical
Great Expectations (Br.)	Allied	118	Drama
Green for Danger (Br.)	Allied	93	Drama
Hangman's Holiday (Br.)	L.R.O.	81	Drama
Hans Christian Andersen (Br.)	Howco	63	Fantasy
Happiest Days of Your Life (Br.)	Pacemaker	81	Comedy
Headline (Br.)	English	76	Melodrama
Heart and Soul (Ital.)	Crest	96	Drama
Heavenly Waits (Ger.)	Casino	93	Musical
Heil Breaks Loose	Favorite Att.	85	Comedy
Heil Is Sold Out (Ital.)	Realtor	75	Drama
Hello, Elephant! (Ital.)	Davis	85	Comedy
Hell's Gateway (Canadian)	Bed	73	Drama
Heroes of the Regiment (R)	Astor	80	Comedy
Hidout for Love (Fr.)	Lopert	89	Comedy
High Time (Ital.)	Int. Film Assoc.	82	Comedy
High Treason (Br.)	Pacemaker	96	Melodrama
H.M.S. Pinafore	Howco	70	Musical
His Last Hours (Ital.)	L.F.E.	89	Drama
History of Mr. Polly (Brit.)	L.R.O.	94	Comedy
Holly and the Ivy, the (Brit.)	Pacemaker	70	Drama
Horror Mania	Howco	70	Horror
House of 1000 Women (Brit.)	Academy	83	Drama
Hue and Cry (Br.)	Fine Arts	82	Comedy
Hundred Hour Hunt (Brit.)	Greshler	84	Drama
Hurricane at Pilgrim Hill	Howco	53	Comedy
I Know Where I'm Going (Br.)	Allied	91	Drama
Il Trovatore (Ital.)	Globe	106	Opera
In Society (R)	Realtor	83	Comedy
In the Circus Arena (Rosa.) (C)	Artkino	120	Circus
Inheritance, The (Br.)	Fine Arts	85	Drama
Interlude (Swed.) (Bl-Lin)	Globe	100	Drama
Intrigue (R)	Favorite	76	Drama
It Happened in Europe (Hung.)	Lopert	93	Drama
It Started in Paradise (Brit.) (C)	Astor	88	Drama
Jacqueline Mischke (Br.)	Ellis	60	Comedy
Jealous Husband (Ital.)	Crest	86	Comedy
Jenny Lamour (Fr.)	Meadow	101	Drama
Johnny Comes Marching Home (R)	Realtor	74	Musical
Journey Together (Br.)	Film Renters	80	Melodrama
Julius Caesar	Brandon	80	Drama
Justice Is Done (Fr.)	Burstyn	95	Drama
Keepers of the Night (Ger.)	Casino	109	Drama
King's Jester, The (Ital.)	Scalera	95	Musidrama
Kings, Men of Africa (Br.) (C)	L.R.O.	81	Drama
La Favorita (Ital.)	L.F.E.	78	Opera
La Ronde (Fr.)	Commercial	90	Comedy
La Vie De Boheme (Fr.)	Scalera	96	Musidrama
Lady and the Ranger, The (R)	Realtor	69	Comedy
Lady Panama (Fr.)	Union	97	Musical
Last Laugh, The (Ger.) (R)	Famous	86	Drama
Laugh Pagliacci (Ital.)	Continental	83	Musical
Leonardo da Vinci (C)	Manor	67	Drama
Let's Get Tough (R)	Savoy	63	Comedy
Let's Make Music (Ger.)	Casino	83	Musical
Life Begins Tomorrow (Fr.)	Mayer-Kingley	89	Drama
Life in Her Hands (Brit.)	Manor	76	Drama

OTHER PICTURES IN RELEASE (continued)

Title	Distributor	Running Time	Type	Title	Distributor	Running Time	Type
Life of Ferdinand Raimund (Ger.)	Casino	100	Musical	Open City (Ital.)	Burstin	103	Drama
Little Fugitive	Burstin	75	Comedy	Oracle, The (Brit.)	Union	82	Comedy
Living Desert, The (C)	Dianey	73	Documentary	Original Sin (Ger.)	Baker-Brill	80	Musical
Long Memory (Brit.)	Astor	90	Melodrama	Orpheus (Fr.)	Union	94	Fantasy
Lost Women	Howco	70	Drama	Our Friends Are Coming (Ital.)	Continental	116	Comedy
Lover Come Back (R)	Realt	90	Comedy	Outcry (Ital.)	Crest	93	Drama
Lovers, The (Ital.)	Scalera	85	Musidrama	Overcoat, The (Ital.)	Times	96	Drama
Lover's Return, A (Fr.)	Lopert	96	Drama	Palace (Ital.)	Burstin	115	Drama
Loves of Don Juan, The (Ital.)	Scalera	92	Musidrama	Paris Affair (Fr.)	Int. Film Assoc.	91	Drama
Lover Depths, The (Fr.)	Globe	95	Drama	Paris Express, The (Br.) (C)	MacDonald	83	Melodrama
Lucia Di Lammermoor (Ital.)	Casolare	107	Opera	Paris Nights (Fr. Eng. Dial.)	Union	83	Musical
Lucky Five, The (Ital.)	I.F.E.	85	Drama	Paris 1900 (Fr.)	Mayer-Kingley	76	Docu'try
Lucresia Borgia (Fr.)	Meadow	88	Drama	Passion for Life (Fr.)	Brandon	85	Comedy
Madonna of the Seven Moons (Br.)	Allied	88	Drama	Passionate Sentry, The (Brit.)	Fine Arts	85	Comedy
Magic Box (C) (Brit.)	Mayer-Kingley	103	Drama	Path to the Kingdom (Span.)	Master	85	Drama
Magic Sword (Yugo.)	Ellis	95	Fantasy	Peddler and the Lady (It.)	Continental	92	Drama
Ma Pomme (Fr.)	Union	112	Comedy	Pennywhistle Blues (So. African)	Mayer-Kingley	62	Comedy
Male Brute (Fr.)	Burstin	72	Drama	Pepe Le Moko (Fr.)	Commercial	90	Drama
Mamma (Ital.)	Continental	84	Musical	Perfectionist, The (Fr.)	Union	92	Drama
Man Killer (R)	Favorite Att.	96	Drama	Primavera (Ital.)	A.F.E.	90	Drama
Man of Conflict	Apex	88	Drama	Private Buckaroo (R)	Realt	68	Musical
Man of Evil (Brit.) (R)	Bell	96	Drama	Raiders, The (Br.)	Film Renters	70	Docu'try
Man of the Forest (R)	Favorite	67	Western	Ramrod	Favorite Att.	94	Drama
Man of Music (Russ.) (C)	Artkino	101	Drama	Ramuntcho (Fr.)	Davis	89	Drama
Man With the Grey Glove, The (Ital.)	I.F.E.	102	Melodrama	Raven, The (Fr.)	Lopert	96	Drama
Man Who Murdered Himself	Favorite Att.	83	Drama	Reluctant Widow, The (Br.)	Fine Arts	86	Comedrama
Maniacs on Wheels (Br.)	I.R.O.	70	Drama	Resistance (Fr.)	Meadow	93	Drama
Manon (Fr.)	Union	91	Drama	Return of the Plainsman	Astor	87	Western
Marika (Ger.) (C)	Baker-Brill	90	Drama	Rhythm of the Islands (R)	Realt	66	Musical
Marriage in the Shadows (Ger.)	Globe	100	Drama	Rigolotto (It.)	Continental	107	Opera
Marriage of Figaro (Ger.)	Artkino	106	Opera	Ringer, The (Brit.)	Ellis	78	Drama
Marry Me (Br.)	Ellis	83	Comedrama	Robot Monster (3-D)	Astor	82	Drama
Martin Luther	de Rochemont	103	Drama	Rome Eleven O'Clock (Ital.)	Times	107	Drama
Massacre Hill (Br.)	I.R.O.	72	Drama	Roses from Tyrol (German)	Cadno	102	Musical
Maximka (Russ.) (C)	Artkino	66	Drama	Ran for the Hills	Realt	76	Comedy
Mikado, The (C) (Br.)	Allied	89	Musical	Ruthless Men	Favorite Att.	94	Drama
Minne, the Curious Bride (Fr.)	Commercial	90	Comedy	Sadko (Russ.) (C)	Artkino	88	Fantasy
Miquette (Fr.)	Union	83	Comedy	Saints and Sinners (Irish)	Lopert	82	Comedy
Miracle in Milan (Ital.)	Burstin	105	Comedy	St. Matthew Passion (Aust.) (Eng. Dial.)	Academy	86	Musical
Miss Robin Hood (Br.)	Union	81	Comedy	Salome, Where She Danced (C) (R)	Realt	87	Drama
Mr. Denning Drives North (Brit.)	Carroll	93	Comedrama	Sands of Time (Ital.)	Globe	92	Drama
Mistress of the Mountains (Ital.)	Davis	90	Drama	Savage World (Brit.)	Baker-Brill	72	Docu'try
Mlle. Desiree (Fr.) (R)	Continental dist.	91	Comedrama	School for Husbands (Br.)	Hoffberg	78	Melodrama
Model, Inc.	Mutual	73	Drama	Scotch on the Rocks (Brit.)	Union	78	Comedy
Monsieur Vincent (Fr.)	Lopert	102	Drama	Secret of Mayerling (Fr.)	Commercial	90	Drama
Movie Struck (R)	Astor	68	Comedy	Seven Deadly Sins (Fr-Ital.)	Davis	120	Drama
Murder on Monday (Brit.)	Mayer-Kingley	85	Drama	Seven Journeys (German)	Bell	84	Drama
Murder Will Out (Br.)	Kramer-Hyams	83	Melodrama	Seven Ravens	Meadow	52	Puppet film
My Death Is a Mockery (Brit.)	Realt	67	Drama	Seventh Veil, The (Br.)	Allied	93	Drama
My Hands Are Clay (Br.)	Hoffberg	61	Drama	Sextette (Fr.)	Davis	90	Musical
Mysterious Rider (R)	Favorite	72	Western	Showtime (Br.)	English	90	Musical
Naughty Marine (Fr.)	Globe	90	Comedy	Simple Case of Money, A (Fr.)	Union	80	Comedy
Next of Kin (R) (Br.)	Film Renters	90	Docu'try	Sin of Esther Waters (Br.)	I. R. O.	65	Drama
Night in Venice (Ger.)	Casino	93	Musical	Singing Angels (German)	Casino	98	Musical
Night in My Kingdom (Fr.)	Davis	109	Drama	Sinners (Fr.)	Commander	91	Drama
Noah's Ark (Fr.)	Naylack	90	Comedy	Sins of Lulu Belle	Favorite Att.	87	Drama
Northwest Stampede (C)	Favorite Att.	76	Western	Skipper Next to God (Fr.)	Excelsior	90	Drama
Notorious Gentleman (Br.)	Allied	108	Drama	So Little Time (Fr.)	MacDonald	85	Drama
O Sole Mio (Ital.)	Continental	90	Musidrama	Souvenir (Fr.)	Lopert	104	Drama
Old Man Out (Br.)	Allied	115	Drama	Spice of Life (Fr.)	Mayer-Kingley	71	Comedy
Of Love and Bandits (Ital.)	I.F.E.	98	Drama	Splitter and the Fir, The (Br.)	Bell	73	Drama
On Approval (Br.)	Film Renters	80	Comedy	Stairway to Heaven (Br.) (C)	Allied	103	Drama
Only Yesterday (R)	Realt	105	Drama	Stars Look Down (Br.)	Ellis	104	Drama
Stars of Ukraine (C) (Russ.)	Artkino	126	Concert	Starlight (Br.)	Union	84	Drama
Stolen Identity	Union	84	Drama	Stargazer (Br.)	Union	84	Drama
Story Within (Fr.)	Union	87	Drama	Strange Conquest (R)	Realt	64	Drama
Story of Tosca (Ital.)	Scalera	108	Musidrama	Strange Deception (Ital.)	Casino	86	Drama
Strange One, The (Fr.)	Mayer-Kingley	98	Drama	Strange Witness (Ital.)	Continental	82	Drama
Stranger's Morgue	Hoffberg	70	Horror	Streets of Sorrow (Ital.)	Favorite	79	Drama
Stronghold of the Wild (So. Afr.)	Baker-Brill	60	Adventure	Summer Affair (Fr.)	Imperial	60	Drama
Tabu	Manor	88	Docu'try	Tanga Tika (C)	Schaefer	75	Native
Tears of Blood (Ital.)	Crest	90	Drama	Tenderfoot Goes West, A (R)	Hoffberg	65	Western
That Gang of Mine (R)	Savoy	62	Comedy	There Was a Young Lady (Brit.)	Ellis	84	Drama
Third Time Lucky (Br.)	I. R. O.	87	Drama	This Happy Breed (C) (Br.)	Allied	119	Drama
This Wine of Love (Ital.)	Casolare	83	Opera	Three Forbidden Stories (Ital.)	Ellis	105	Drama
Tiger Island (R)	Realt	72	Drama	Time Gentlemen Please (Brit.)	Mayer-Kingley	79	Comedy
Time in the Sun (Mex.)	Brandon	60	Docu'try	Times Gone By (Ital.)	I.F.E.	106	Comedrama
To the Last Man (R)	Favorite	76	Western	Tomorrow Is Too Late (Ital.)	Burstin	103	Drama
Tonight at 8:30 (Br.) (C)	Continental Dist.	81	Comedy	Tony Draws a Horse (Br.)	Fine Arts	67	Comedy
Topaze (Fr.)	Union	110	Comedrama	Train of Events (Br.)	Fine Arts	87	Drama
True Glory	Film Renters	80	Docu'try	Turn the Key Softly (Brit.)	Astor	81	Drama
Twilight (Fr.)	A. F. E.	89	Drama	Two Cents Worth of Hope (Ital.)	Times	107	Comedy
Two Madonnas, The (Ital.)	Casolare	89	Musidrama	Two Orphans (Ital.)	Globe	95	Drama
Under the Paris Sky (Fr.)	Union	97	Drama	Unknown, The (Ital.)	Crest	90	Adventure
Undersea Balder (Brit.)	Manor	76	Drama	Violated	Casino	91	Musical
Vienna Melodies (German)	Casino	91	Musical	Voice in Your Heart, A (Ital.)	Palace	78	Drama
Warning to Wantons (Br.)	Favorite	62	Western	Wagon Wheels (R)	I. R. O.	105	Drama
Waterfront Women (Br.)	Bell	75	Drama	When the West Was Young (R)	Favorite	53	Western
What Price Innocence (Ital.)	I.F.E.	100	Drama	Where Is Zaza? (Ital.)	Casolare	84	Musidrama
Wherever She Goes (Brit.)	Mayer-Kingley	80	Drama	White Corridors (Brit.)	Fine Arts	89	Drama
White Line, The (Ital.)	I.F.E.	87	Drama	Wicked Lady, The (Br.)	Allied	96	Drama
Wide Boy (Br.)	Realt	66	Drama	Woman Hater (Br.)	Bell	49	Comedy
Women of Dolwyn (Br.)	Lopert	94	Drama	Women of Paris	Favorite Att.	112	Drama
Women Without Names (Ital.)	Lopert	90	Drama	Wonderful Times (Ger.)	Academy	90	Comedy
You Will Remember (Br.)	English	90	Musidrama	Young and the Damned, The (Mex.)	Mayer-Kingley	82	Drama
Young Chopin (Russ.)	Artkino	98	Musical	Young Scarface (Br.)	Mayer-Kingley	89	Melodrama

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 132 attractions, 6,290 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
A. & C. Meet Dr. Jekyll & Mr. Hyde (Univ.)	—	11	40	15	6
Actress, The (MGM)	—	—	1	18	31
Affairs of Dobie Gillis, The (MGM)	—	2	10	19	2
All-American (Univ.)	—	8	26	12	11
All the Brothers Were Valiant (MGM)	—	9	9	4	—
All I Desire (Univ.)	—	20	29	29	5
Appointment in Honduras (RKO)	—	3	8	5	6
Arena (MGM)	2	6	6	16	7
Arrowhead (Para.)	—	17	34	13	—
Back to God's Country (Univ.)	1	5	23	4	1
Band Wagon, The (MGM)	4	12	35	49	22
Big Heat (Col.)	—	13	17	8	—
Big Leaguer, The (MGM)	—	—	12	24	8
Blowing Wild (WB)	8	12	21	25	5
Blueprint for Murder, A (20th-Fox)	—	—	8	6	1
Botany Bay (Para.)	—	1	16	10	1
Caddy, The (Para.)	8	55	30	3	1
Calamity Jane (WB)	1	17	18	4	1
Charge at Feather River, The (WB)	8	10	8	11	7
†China Venture (Col.)	—	2	1	2	—
City of Bad Men (20th-Fox)	—	8	51	28	4
City That Never Sleeps (Rep.)	—	—	4	11	2
Clipped Wings (AA)	—	8	6	1	—
Conquest of Cochise (Col.)	—	—	8	10	5
Cruel Sea, The (Univ.)	2	14	11	—	1
Cruisin' Down the River (Col.)	1	4	21	28	9
Dangerous Crossing (20th-Fox)	—	—	9	11	5
Dangerous When Wet (MGM)	5	44	65	17	—
Devil's Canyon (RKO)	—	6	16	8	8
Dream Wife (MGM)	—	10	24	55	14
East of Sumatra (Univ.)	—	7	16	10	4
†Easy to Love (MGM)	7	4	2	—	—
Escape from Fort Bravo (MGM)	—	1	6	5	—
Farmer Takes a Wife (20th-Fox)	—	21	30	28	17
5,000 Fingers of Dr. T, The (Col.)	—	—	—	6	—
Flame of Calcutta (Col.)	—	—	1	—	5
Flight Nurse (Rep.)	1	2	3	3	1
Flight to Tangier (Para.)	—	1	2	6	8
49th Man, The (Col.)	—	8	3	2	—
Francis Covers the Big Town (Univ.)	7	40	28	11	—
From Here to Eternity (Col.)	31	23	4	—	5
Gentlemen Prefer Blondes (20th-Fox)	44	43	13	17	1
Girl Next Door, The (20th-Fox)	11	15	30	11	4
Glory Brigade, The (20th-Fox)	—	6	17	12	9
Golden Blade, The (Univ.)	—	5	13	14	3
Great Jesse James Raid (Lippert)	—	2	3	1	—
Great Sioux Uprising, The (Univ.)	1	5	26	38	7
Gun Belt (UA)	—	6	16	6	—
†Gun Fury (Col.)	—	3	3	—	—
Half a Hero (MGM)	—	2	14	21	18
†Here Come the Girls (Para.)	—	3	2	—	—
Hondo (WB)	38	8	—	—	1
Houdini (Para.)	8	31	30	9	—
How to Marry a Millionaire (20th-Fox)	14	1	—	—	—
I, the Jury (UA)	1	5	10	17	2
Inferno (20th-Fox)	1	4	17	2	20
Island in the Sky (WB)	—	31	36	46	16
It Came from Outer Space (Univ.)	2	4	13	10	1
Jack Slade (AA)	—	2	3	2	6
Kid from Left Field, The (20th-Fox)	—	—	18	28	7
Kiss Me Kate (MGM)	3	8	8	10	—
Last Posse, The (Col.)	—	1	4	13	12
Latin Lovers (MGM)	3	1	11	39	39
Let's Do It Again (Col.)	—	8	28	34	34
Lili (MGM)	8	27	20	25	11
Lion Is in the Streets, A (WB)	—	1	15	22	24
Little Boy Lost (Para.)	17	32	17	2	1
Main Street to Broadway (MGM)	—	2	—	17	11
Man from the Alamo (Univ.)	—	18	8	19	10
Marry Me Again (RKO)	—	2	2	5	5
Marshall's Daughter, The (UA)	—	2	14	2	—
Martin Luther (de Rochemont)	8	12	2	—	—
Master of Ballantrae, The (WB)	1	3	16	33	12
Maze, The (AA)	1	2	8	12	4
Melba (UA)	—	—	—	10	2
Mission Over Korea (Col.)	—	4	2	5	6
Mister Scoutmaster (20th-Fox)	3	16	53	30	10
Mogambo (MGM)	31	45	13	—	—
Moon Is Blue, The (UA)	35	31	19	9	3
Moonlighter, The (WB)	—	1	9	3	16
Nebraskan, The (Col.)	—	2	3	3	—
99 River Street (UA)	—	—	2	4	—
*Pickup on South Street (20th-Fox)	13	48	21	12	5
Plunder of the Sun (WB)	—	2	9	35	7
Return to Paradise (UA)	—	13	35	50	2
Ride Vaquero (MGM)	3	16	50	33	8
Robe, The (20th-Fox)	39	3	2	—	—
Roman Holiday (Para.)	—	8	36	32	6
Sabre Jet (UA)	1	11	18	1	4
Sailor of the King (20th-Fox)	—	—	1	6	4
Salome (Col.)	11	61	32	12	1
Scandal at Scourie (MGM)	—	7	18	30	9
Scared Stiff (Para.)	27	45	12	5	—
Sea Around Us, The (RKO)	1	2	13	—	—
†Sea of Lost Ships (Rep.)	—	1	2	3	—
Second Chance (RKO)	2	7	15	8	4
Shane (Para.)	51	43	5	2	—
Shark River (UA)	—	12	—	1	1
Sins of Jezebel (Lippert)	—	2	4	2	—
Siren of Bagdad (Col.)	—	—	6	8	11
Sky Commando (Col.)	—	2	2	—	1
Slight Case of Larceny, A (MGM)	—	1	6	16	2
So Big (WB)	1	13	41	5	3
So This Is Love (WB)	—	11	19	27	19
Son of Belle Starr (AA)	—	5	12	2	5
*South Sea Woman (WB)	—	13	34	40	5
*Split Second (RKO)	—	1	21	19	14
Stalag 17 (Para.)	9	43	30	10	—
Stand at Apache River (Univ.)	1	4	13	15	2
Story of Three Loves, The (MGM)	—	10	19	19	12
Stranger Wore a Gun, The (Col.)	4	19	8	2	4
Sweethearts on Parade (Rep.)	—	—	3	3	3
Sword and the Rose, The (RKO)	—	8	14	17	9
Take the High Ground (MGM)	7	34	15	5	1
Take Me to Town (Univ.)	—	10	28	14	1
Tarzan and the She-Devil (RKO)	—	13	16	20	1
Those Redheads from Seattle (Para.)	—	7	7	8	3
Three Sailors and a Girl (WB)	1	1	4	—	4
Thunder Bay (Univ.)	3	13	45	33	10
Thunder over the Plains (WB)	—	2	5	11	—
Torch Song (MGM)	—	7	17	9	22
Tumbleweed (Univ.)	—	7	7	2	—
Valley of Headhunters (Col.)	—	—	10	5	2
*Vanquished, The (Para.)	—	1	19	21	11
Veils of Bagdad (Univ.)	—	—	1	5	5
Vice Squad (UA)	—	1	18	15	3
Vicki (20th-Fox)	—	1	3	15	10
†Walking My Baby Back Home (Univ.)	—	9	—	1	—
War Paint (UA)	—	7	10	12	3
War of the Worlds (Para.)	2	6	15	35	18
White Witch Doctor (20th-Fox)	14	48	26	11	4
Wings of the Hawk (Univ.)	—	5	10	14	31

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